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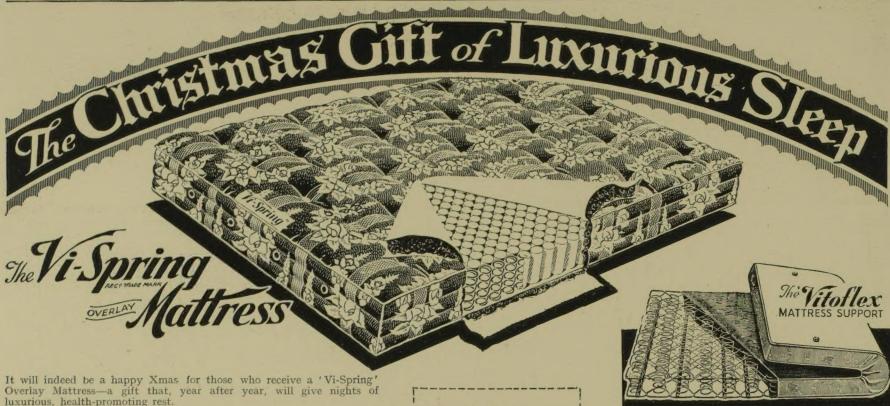
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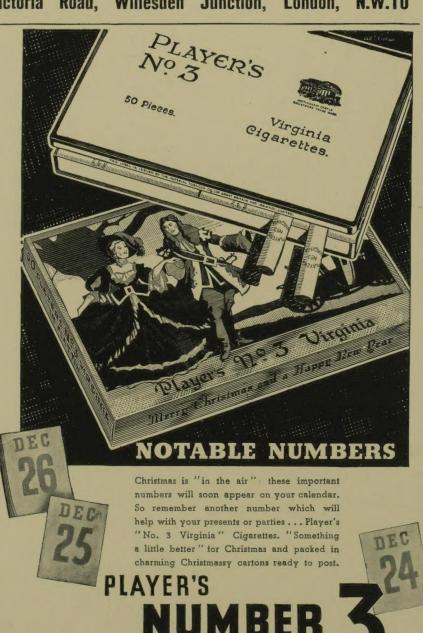
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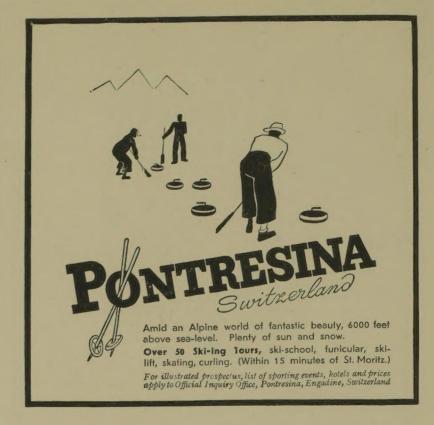
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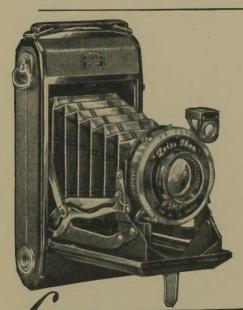
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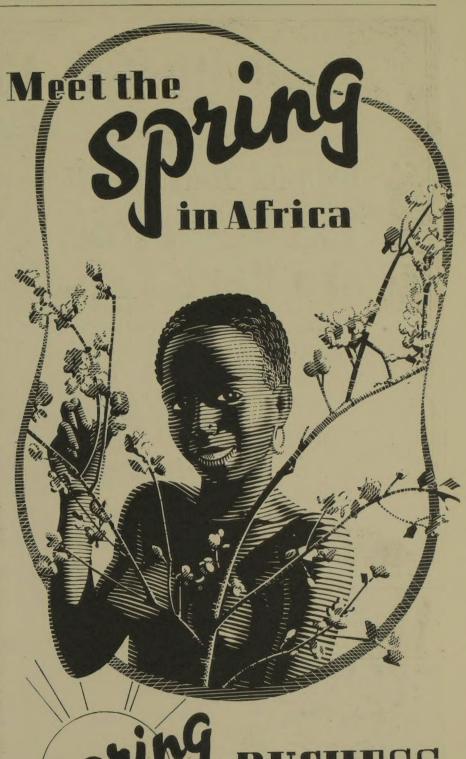
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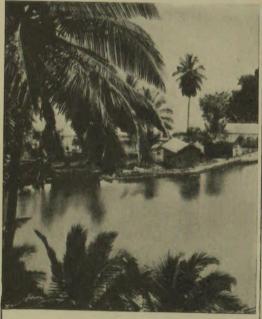
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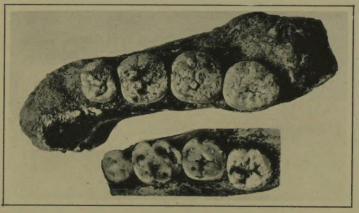
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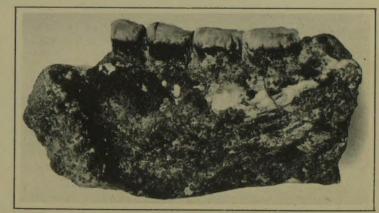


A PITHECANTHROPUS "FAMILY" FROM JAVA: (RIGHT) THE NEW SKULL OF A FULL-GROWN FEMALE RECENTLY DISCOVERED; (LEFT) A BABY SKULL OF HOMO MODJOKERTENSIS, PERHAPS THAT OF AN INFANT PITHECANTHROPUS; (CENTRE, ABOVE) THE FAMOUS SKULL-CAP FOUND IN 1891 BY PROFESSOR DUBOIS.



(LEFT) THE LOWER DENTITION OF PITHECANTHROPUS: A PHOTOGRAPH SHOWING THE ENORMOUS TEETH COMPARED WITH THOSE (BELOW) OF RECENT MAN, A NEOLITHIC JAVAN WITH LARGE TEETH. (Actual size.)

(RIGHT) A FRAGMENT OF A RIGHT MANDIBLE OF PITHECANTHROPUS — AN INTERIOR VIEW: EVIDENCE SHOWING THAT HE WAS A PRIMITIVE MAN AND NOT AN APE. (Actual size.)



NEW LINKS IN THE PEDIGREE OF MAN: DISCOVERIES THAT ESTABLISH THE HUMAN CHARACTER OF PITHECANTHROPUS, THE APE-MAN OF JAVA—A LONG CONTROVERSY SETTLED.

Here and on the two following pages we illustrate new discoveries in Java of great anthropological importance relating to the ancestry of man. Dr. G. H. R. von Koenigswald, whose article appears on the next page, has recently found a new skull of Pithecanthropus, which he states is that of a full-grown female, whereas the famous skull-cap found by Professor Eugène Dubois in 1891 was that of a full-grown male. Dr. von Koenigswald says that the new skull has "established definitely that"

Pithecanthropus is a very primitive human being." Sir Arthur Keith, in an introductory note, points out that the new discovery has thus set at rest a long controversy about the nature of Pithecanthropus. He also agrees that the baby skull, previously found by Dr. von Koenigswald, represents a Pithecanthropus infant, and emphasises the great importance of another discovery—that of part of a lower jaw, with human but enormous molars, as shown here in the lower left-hand illustration.

PHOTOGRAPHS BY DR. RALPH VON KOENIGSWALD. (SEE HIS ARTICLE ON THE NEXT PAGE.)

PITHECANTHROPUS RECEIVED INTO THE HUMAN FAMILY:

EPOCH-MAKING DISCOVERIES THAT SHOW THE "APE-MAN" OF JAVA TO HAVE BEEN MORE HUMAN THAN SIMIAN: A NEW PITHECANTHROPUS SKULL OF A WOMAN, A CHILD'S SKULL, AND A LOWER JAW.

By DR. G. H. R. von KOENIGSWALD,

Of Bandoeng, Java; Associate Geologist, Geological Survey of the Netherlands East Indies, and Research Associate of the Carnegie Institution of Washington. With Photographs by the Author.

(See Illustrations on the preceding and opposite pages.)

INTRODUCTORY NOTE

By Sir ARTHUR KEITH, F.R.S.

THE WIFE OF PITHECANTHROPUS.

By Sir ARTHUR KEITH, F.R.S.

THE WIFE OF PITHECANTHROPUS.

A LL students of fossil man will read with the keenest interest the announcement made in this issue of The Illustrated London News by Dr. von Koenigswald. His discovery puts to rest all doubts concerning the nature of that strange being—Pithecanthropus. Ever since its discovery in Java by Dr. Eugène Dubois in 1891, anthropologists have been at variance as to how much he was ape and how much he was man. There was room for a difference of opinion, for we only knew the top of his skull; all the basal parts were missing. Now, after forty-five years, which have seen much fruitless search in Java, Dr. von Koenigswald has found a second example, this time with both cap and base. The base shows that the missing parts were more anthropoid than any of us had suspected.

I am of opinion that the discoverer is right in regarding the new skull as that of a woman. Its vault is lower and its brain capacity smaller than that of the original. Its brain capacity is estimated to have been 750 c.c.—little more than half of that given to most European males; in size, the brain stands between the largest-brained gorilla (630 c.c.) and the smallest-brained of the Australian aboriginal women (930 c.c.). Yet we may safely predict that a cast of the brain-chamber will show—as did the cast taken from the interior of the skull-cap of the original specimen—that the brain was essentially human in its main lobes and convolutions, and therefore presumably in its manner of action.

Teeth are amongst the best of anatomical hieroglyphics; they are usually reliable guides as to what is human and what is not. In this respect the discovery of a large part of a lower jaw with complete molars is of great importance. The molars are human, but of enormous size. If in point of brain size Pithecanthropus fell far short of modern man, his molar teeth exceeded all human examples known to us. Only amongst the extinct Tasmanians were there families which had such teeth; but the largest fall short of

OUR ANCESTOR, PITHECANTHROPUS.

By Dr. G. H. R. von KOENIGSWALD.

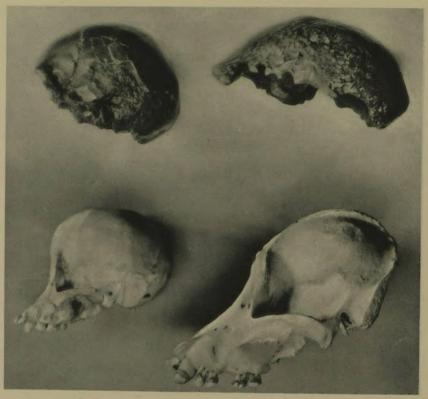
KOENIGSWALD.

SIMIAN: A NEW CHILD'S SKULL,

ALD,

Netherlands East Indies, and h Photographs by the Author. to pages.)

reason for the tremendous and sustained interest in this skull is that it possesses such a remarkable mixture of human and simian features. Unfortunately, however, it is so incomplete that it allows of more than one interpretation, and consequently divergent opinions have been expressed about it by eminent scientists who have examined it, the question



COMPARISONS BEARING ON THE QUESTION WHETHER THE BABY SKULL FROM MODJOKERTO IS AN INFANT PITHECANTHROPUS; (UPPER ROW) THE BABY SKULL (LEFT) AND THE SKULL-CAP OF PITHECANTHROPUS FROM TRINIL; (LOWER ROW) SKULLS OF AN INFANT ORANG-UTAN (LEFT) AND A FULL-GROWN ONE FROM BORNEO, SHOWING THE TRANSFORMATION DEVELOPED DURING GROWTH.—[Photograph by Dr. Ralph von Koenigswald.]

at issue being whether it is man, ape-man, or ape. Among the public, these various ideas concerning one and the same find have discredited to a certain degree the belief in the evolution of man; in actual fact, this unfortunate

Recently, however, in September of this year, the author had the good fortune to discover, as a result of his research work on fossil man, supported by the Carnegie Institution of Washington, a new skull of Pithecanthropus—more complete than the Trinil find—which established definitely that Pithecanthropus is a very primitive human being.

From a site in Central Java, not so very far from Trinil and very rich in fossils belonging to the same fauna as that which has been found on this classical site, one of my native collectors sent to me, together with other material, a fragment of a fossilised human skull. As the fractures were fresh, I went immediately to the spot, where I collected twenty-nine more fragments belonging to the same skull, scattered about the surface. This skull had been washed out from the lowest part of the Trinil beds, and then, most unfortunately, was broken up in mistake by the natives, who at first did not know what it was. On Sept. 13, when I visited the site to ascertain what had happened to the rest of the skull, I found that they had intentionally broken up some of the precious fragments for the purpose of asking a tip for every small piece of bone!

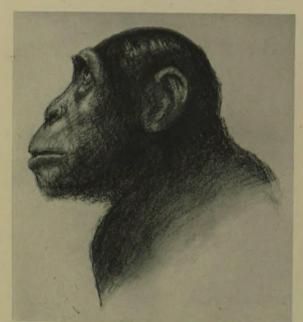
A fact of the greatest importance in the accurate interpretation of the discovery is that all of these fragments fit together perfectly. The skull, however, is incomplete, for the base of the occipital bone has not been preserved on both sides. The general character of the skull is absolutely the same as in the example found by Dubois, even to the curious elevation on the upper margin of the frontal bone. There is no doubt that this new specimen is a skull, of a real Pithecanthropus. What a contrast in shape and in size it displays when compared with a human skull of to-day! The large supraorbital ridges, a striking post-orbital narrowness, the flat roof of the skull, with distinct margins for the temporal muscle, and the curious shape of the occipital region are all very ape-like indeed. But why, the reader will ask, does this skull, whi —and the articulation of the mandible are exactly as in man, and different from all apes. In addition, the skull has affinities with the well-known Sinanthropus, or Peking man, but the details of this relationship are too technical to be dealt with in this announcement.

In man there is behind the ear a

with in this announcement.

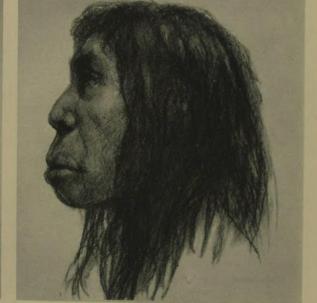
In man, there is, behind the ear, a triangular bony processus, the so-called processus mastoideus, which is missing in the apes, and, very curiously, in Pithecanthropus too. This is one of the striking ape-like features of the new skull.

That Pithecanthropus is a primitive man can also be proved by the fragment of the mandible, which bears four teeth, found in the same region a few months earlier. This mandible has a dental arch as in man. The teeth are enormous, but the premolars and the canine are



FOR COMPARISON WITH THE TWO ADJOINING DRAWINGS: THE HEAD OF A CHIMPANZEE, A SIMIAN DESCENDANT FROM THE COMMON ANCESTOR OF MAN AND THE APES.

PITHECANTHROPUS; THE EARLY PLEISTOCENE APE-MAN OF JAVA, REMAINS OF WHOSE SKULL WERE FOUND THERE FIRST IN 1891—HIS PROBABLE APPEARANCE IN LIFE. Drawings by A. Forestier, Based on Scientific Data and Made Under Expert Supervisio



PEKING MAN (SINANTHROPUS): A PLEISTOCENE CONTEM-PORARY OF PITHECANTHROPUS—A DRAWING BASED ON A SKULL WITH WHICH THE NEW SKULL HAS AFFINITIES.

deposit than that which gave him the Pithecanthropoid woman, he found a child's skull. I would hazard the guess that its owner was about four years of age, and remarkably small-headed for that age. The eyebrow ridges are relatively larger than that of an adult Australian male aborigine. Dr. von Koenigswald inclines to regard it as the infantile form of Pithecanthropus. In this I am certain he is right, for it has a very peculiar tympanic plate—the bony plate which forms the floor of the outer ear passage. In this child the plate is fashioned exactly as in his newly discovered Pithecanthropus, and in its shape the plate is pure anthropoid.

impression is due to the incompleteness of this valuable relic, one which has thrown so much light on the story of man's ancestors.

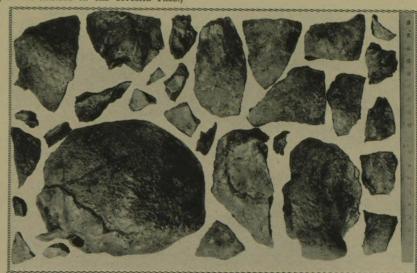
Since Dubois' discovery, various investigators have attempted to find more complete material of Pithecanthropus, and a German expedition under the leadership of Mrs. Selenka made excavations in the Trinil deposit for about two years (1907-08), which produced important specimens of fossil mammals—extinct antelopes, axis-deer, hippopotomus, elephant, and stegodon (a primitive ancestor of the true elephants)—but no additional remains of the ape-man were found. ape-man were found.

not so strongly developed as in the anthropoid apes. The fourth premolar is very large and ape-like, but shows the same pattern as in Sinanthropus. The molars become larger from front to back; in recent man this increase in size is reversed, for the first molar is the largest, and the third is reduced and often missing. In the new mandible the third molar is of remarkable size, 14.5 mm. long, without any traces of reduction, as we can observe already in Sinanthropus and Heidelberg man. The mandible is very heavy and chinless, as in other fossil men. It is most interesting to note that the shape of the mandible bears affinities to the mandible of Heidelberg man—the [Continued on page 1086.

THE APE-MAN OF JAVA PROVED A HUMAN BEING: A NEWLY FOUND SKULL.

PHOTOGRAPHS BY DR. RALPH VON KOENIGSWALD. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.





BROKEN INTO THIRTY FRAGMENTS BY NATIVE COLLECTORS, WHO FOUND IT, WITH A VIEW TO CLAIMING A TIP FOR EACH! THE NEW SKULL AS DR. VON KOENIGSWALD FIRST SAW IT.

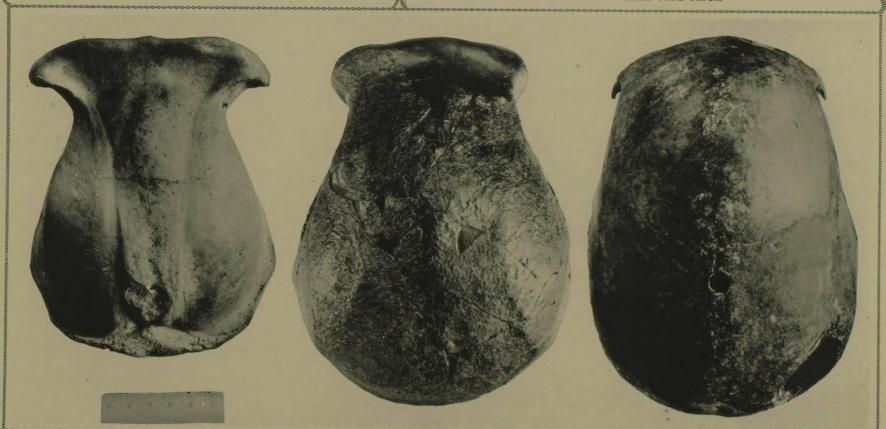
THE SCENE OF THE RECENT DISCOVERY (MARKED BY TWO CROSSES, ON THE RIGHT) OF A NEW SKULL OF PITHECANTHROPUS: THE RIVER GRAVELS OF THE LOWER TRINIL BEDS, IN JAVA.



THE LEFT TEMPORAL REGION OF THE NEW SKULL, SEEN FROM THE INNER SIDE: THE CAVITY, FROM WHICH WILL BE MADE A CAST OF THE BRAIN CHAMBER, EXPECTED TO SHOW HUMAN CHARACTERISTICS.



SHOWING THE AMAZING INCREASE IN THE VOLUME OF THE HUMAN BRAIN IN THE COURSE OF AGES: THE SKULL OF PITHECANTHROPUS (RIGHT) COMPARED WITH THAT OF RECENT MAN IN A SKULL FROM PAPUA.



AN OVERHEAD VIEW OF THE NEW PITHECANTHROPUS SKULL (CENTRE) BETWEEN THAT OF A FEMALE GORILLA (LEFT) AND A SKULL OF A MODERN PAPUAN (RIGHT):

A COMPARISON INDICATING THE LARGE SUPRA-ORBITAL RIDGE AND POST-ORBITAL NARROWNESS IN THE EARLY HUMAN TYPE.

The new skull of Pithecanthropus was found in central Java, near Trinil (where Dr. Dubois found the famous skull-cap in 1891), and was broken into fragments by natives, so that they might receive a reward for each! An explanatory note on the right-hand photograph of the middle pair reads: "The skull of Pithecanthropus from the left side, in which the pronounced supra-orbital ridge and the low frontal region behind it are clearly shown, compared with a skull of recent man (Papuan). The amazing increase in the volume of the brain, especially

in the frontal region, since the time of Pithecanthropus, is well illustrated by the difference in the shape and size of the two skulls." In his note on the large photograph below, Dr. von Koenigswald writes: "The primitive ape-like characters, on account of their coarseness, are the more obvious in early types of man. This applies especially to the supra-orbital ridges and the post-orbital narrowness. The human identity of fossil man, such as Pithecanthropus, is established because they possess characters present only in man and not in anthropoid apes."



By ARTHUR BRYANT.

I SEE from my evening paper that a proposal to make Wordsworth's birthplace a national monument caused considerable controversy at a North Country meeting. One would not have thought that the memory of a dead poet—and such a quiet one, when living, at that—could have led to high words between public men in these materially-minded days; but so it seems it was. It is alleged that one county councillor went so far as to remark that it would amount to sacrilege to take advice on such a matter from an unpoetical Town Council. On which a member of

unpoetical Town Council. On which that body is reported to have replied that the remark was "outrageous, insulting and un-Christianlike." Had the subject of the dispute been some fiery bard like Shelley or Swinburne, one might not be so surprised. But Wordsworth's name is associated altogether with the is associated altogether with the quieter emotions—rural content, tranquillity and Christian resignation—and one cannot easily conceive how it could have evoked high words. Though it is worth remembering that Macaulay once referred to him in his diary—and on the occasion of his funeral, too—as a "rat, a humbug and a bore." But then, Macaulay was a man of very strong likes and dislikes, and had a very forcible way of expressing himself.

The good, it has been said, are unkind to the clever, and the clever very rude to the good. The parable of the Prodigal Son illustrated for all time the theme of the former truth, and the leading articles of any highbrow publication provide endless instances of the latter. Such superior attitudes are not unnatural. One of the sources of human disagreement is the natural impatience that those who are well versed in any subject feel towards those who are After one has gone through all the tedium and exertion of making oneself master of a subject—and this applies as much to virtuous conduct as an acquaintance with the arts—it is galling, to say the least of it, to be confronted with illinformed observations upon the same theme by those who have not suffered a like painful apprenticeship. Such is the cause of that just indignation which the professional inevitably feels at the spectacle of the encroaching amateur. It is difficult on such occasions to avoid expressing one's repugnance and contempt. One may be good or one may be cultured, but one is still flesh and blood.

None the less, it is a feeling which it is as well to restrain, if only in the interests of culture itself. If one knows more than another man and wishes to impart one's knowledge, it is just as well not to make him too conscious of his ignorance. For, human nature being what it is, if that ignorance be imputed to him as a fault, he will be inclined to regard it not as a failure, but as a virtue. And the knowledge which it is desired to impart will become an object not of admiration, but of dislike and even of contempt. This is particu-larly true in the sphere of æsthetics.

The break in our national culture brought about in this country by the industrial revolution and the destruction of the old peasant economy left æsthetics, previously the concern of all, a monopoly of the few. Most of the objects of the pre-industrial age on which the more refined of us gaze with such pleasure to-day were made by quite unlettered men, practising their craft with a freedom and personal independence

unknown to-day. There was in England, as in other countries, a common culture, in which the leisured rich and their protégés might excel, but in which the whole nation had a part.

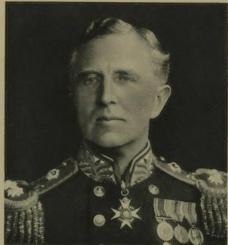
With the coming of the nineteenth century all this was changed. The new age of the railway, the town and the factory chimney divided the nation into the few who had time for culture and the many who had no time for anything but the mechanical turning of the wheels of industry. And as the many



OF THE IMPERIAL GENERAL STAFF AND PROMOTED TO THE RANK OF GENERAL: LIEUT.-GENERAL THE VISCOUNT GORT, V.C.



APPOINTED TO BE ADJUTANT-GENERAL TO THE FORCES, IN SUCCESSION TO GENERAL SIR HARRY KNOX, WITH THE RANK OF LIEUTENANT-GENERAL: MAJOR-GENERAL C. G. LIDDELL.



APPOINTED TO TAKE OVER THE DUTIES OF THE MASTER-GENERAL OF THE ORDNANCE: ENG. VICE-ADMIRAL SIR HAROLD A. BROWN, DIRECTOR-GENERAL OF MUNITIONS PRODUCTION.

THE RECONSTITUTION OF THE ARMY COUNCIL: NEW APPOINTMENTS AND A MERGING OF DEPARTMENTS.

The new appointments announced by the War Office on December 2 involved the resignation of three of the four military members of the Army Council. The only one unaffected is Lieut.-General Sir Reginald S. May, the Quartermaster-General, who was appointed in 1935. Lieut.-General the Viscount Gort, V.C., succeeds Field-Marshal Sir Cyril Deverell, G.C.B., as Chief of the Imperial General Staff, and is promoted to the rank of general. He is fifty-one. A few months ago he was given the local rank of lieutenant-general on becoming Military Secretary and his new appointment makes him First Military Member of the Army Council. General Lord Gort was Director of Military Training, India, from 1932 to 1936, and Commandant of the Staff College, Camberley, from 1936 until his appointment as Military Secretary to the Secretary of State for War on September 24 this year. Major-General C. G. Liddell, C.B., C.M.G., D.S.O., who is fifty-four, becomes the new Adjutant-General and has been specially promoted lieutenant-general on receiving the appointment. He succeeds General Sir Harry Knox, K.C.B., who has resigned in order to facilitate the promotion of younger officers. Lieut-General C. G. Liddell was Assistant Adjutant-General, War Office, 1917-18, and Deputy Administrator of the British Empire Exhibition, 1923-25. He has commanded the 8th Infantry Brigade and the 47th (2nd London) Division, T.A. Eng. Vice-Admiral Sir Harold A. Brown, K.C.B., who was appointed Director-General of Munitions Production, in 1936, is to take over the duties of the Master-General of Director-General of Munitions Production, in 1936, is to take over the duties of the Master-General of the Ordnance from Lieut-General Sir Hughes Elles, K.C.B., who is relinquishing his post to facilitate a reorganisation under which the two departments are to be merged. His resignation leaves the Army Council one member short. Eng. Vice-Admiral Sir Harold A. Brown was Engineer-in-Chief of the Fleet, Admiralty, from 1932 to 1936. (See our "Personal" Page.)

were often reminded of the fact that culture was an expensive accomplishment above their heads and beyond their purses, culture suffered in the common esteem. The plain man, having as good a conceit of himself as any other, was apt to set down all manifestations of the higher perception as mere "fal-lals," well enough, no doubt, for pampered drawing-room ladies and effete idlers, but scarcely

worth the consideration of an honest, industrious and decent citizen. By mid-Victorian times, music, art and poetry, in which rich and poor alike had formerly striven after their own measure for excellence, had become condemned by the many as useless toys. Nor was such an attitude towards the arts that enrich and ennoble life confined to the poor. For of the new industrial community, many, by dint of their labours, became rich and powerful. And among these also there persisted the same instinctive dislike for all

that we call by the name of culture. And the gulf between those who loved and understood beautiful things—or claimed to—and those who cared for none of these things, became wider and wider. And the more the former showed their sense of superiority to the latter, the more the latter, in their unconscious resentment, took pride in expressing their utter contempt for the kind of knowledge and perception on which that superiority was based. By the end of the Victorian period an artist of any sort was scarcely regarded as a respectable man. There was as a respectable man. There was an implied suggestion that even his morals were probably shady—the nethermost hell of contempt to which the British public can commit those of whom it disapproves.

> Yet, deep beneath the surface and unperceived by the æsthetes, the unconscious perception of the common man for beauty survived. It could scarcely do anything else, for it was part of his nature. Even in the ugliest of Victorian industrial homes there was a temple to the unknown god. The palms rising behind the parlour sofa, the antimacassar, the fans crossed over the mantelpiece mirror were all auto-matic tributes to a principle as undying as life itself. The highbrows who dismiss the lowbrows with a pitying shrug forget this; the lowbrows, who scorn the arts yet unconsciously feel the need which the arts satisfy, forget it too. The division between them was less real than either supposed.

I had a curious example of this some years ago. I had helped to produce a pageant in a small county town, and had been, as a result, the indirect means of introducing a good deal of popular artistic endeavour into a community where such activities were usually regarded with some suspicion. On the morning of the day of the pageant I was making my way through a new suburb of the town, conspicuous to my slightly supercilious eyes for its glaring and ugly modernity, when I was stopped by a cheerful and elderly little man, by a cheerful and elderly little man, who expressed his delight that the weather should so have favoured the day chosen for the pageant. "Now," he suddenly said, proudly, "let me show you my pageant"; and at that he waved his arm to indicate the aggressive looking rad villas the aggressive-looking red villas around us. And he proceeded to tell me, with a pride that had nothing of the vulgar satisfaction of the self-made man, but was palpably æsthetic, how he had built this new

suburb in a spot where in his boyhood there had only been fields, which now he felt he had beautified. Seldom have I heard a man speak with such heartfelt sincerity and conviction. Yet the æsthetes would have dismissed him as a soulless Philistine who had never a thought beyond his own sordid interests; had I not heard him speak, I should have done so too. I have scarcely ever had a more useful lesson.

THE FIRST UNDER-SEA PHOTOGRAPHS OF SHIP SALVAGE: WORK IN A SUNK WARSHIP AT SCAPA; AND ON THE SURFACE.



AT THE SURFACE DURING SALVAGE WORK ON THE GERMAN BATTLESHIP "GROSSER KURFURST," SCUTTLED AT SCAPA FLOW: AIRLOCKS LEADING DOWN TO THE WRECK, WITH A MAN LEAVING ONE (SECOND FROM RIGHT) TO RETURN TO THE SALVAGE SHIP.



LOOKING DOWN ONE OF THE AIRLOCKS: A VIEW FROM THE TOP SHOWING THE COMPRESSION CHAMBER (4 FT. DOWN) IN WHICH THE AIR PRESSURE IS REGULATED TO ACCUSTOM THE BODY TO THE PRESSURE BELOW.



SALVORS AT WORK INSIDE THE UPTURNED SHIP MAKING A HATCH WATER-TIGHT AGAINST SEA PRESSURE: A PHOTOGRAPH HAVING THE QUALITY OF A BRONZE RELIEF.



PHOTOGRAPHY IN THE DIM INTERIOR OF A SUNKEN BATTLESHIP: SALVAGE MEN WORKING IN THE AFT TORPEDO-ROOM OF THE "GROSSER KURFURST,"



SHOWING HOW THE WRECK IS ENTERED: A VIEW FROM THE ARMOURED DECK LOOKING UP AN AIRLOCK, THROUGH MANHOLES CUT IN THE SHIP'S DOUBLE BOTTOM.



ONCE A GERMAN NAVAL OFFICER'S CABIN: A MASS OF RUSTING PIPES AND WRECKAGE, SHOWING (IN THE CENTRE) A PORTHOLE THROUGH WHICH A CERTAIN AMOUNT OF LIGHT STILL PENETRATES FROM THE UNDER-SEA.



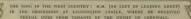
WITH GREASE ON THEIR OILSKINS GIVING THEM THE APPEARANCE OF BRONZE STATUARY: DRILLERS WITHIN THE SUNKEN SHIP FINDING A WAY THROUGH A PANTRY TO ANOTHER DECK.

At intervals since the war we have illustrated the raising of sunken German warships scuttled by their crews at Scapa Flow, in the Orkneys, eighteen years ago. The present illustrations, however, are unique as including under-water salvage scenes never photographed before. They were taken by a photographer who went down with the salvage men into the interior of the 25,650-ton German battleship "Grosser Kurfurst," which lies, keel uppermost, at a depth of 20 fathoms, with a list of 23 degrees, and her stern and superstructure buried in the sea-bed. There he photographed operations carried on inside the wreck, under a pressure

of 42 lb. per square inch. Before descending one of the airlocks, he spent some time in the compression chamber above water, to become accustomed to the enormously increased pressure below. After the descent he scrambled among former cabins and alleyways cleared of water and sealed in preparation for raising the ship. The atmosphere was full of moisture, and he had great difficulty in keeping his lens free from condensation, and the camera clean. On the surface lay the salvage ship "Bertha," alongside ten huge airlocks, air-tight shafts leading down into the sunken ship, with their sloped upper ends towering above the water,



HIS MAJESTY'S INTEREST IN AGRICULTURE IN THE WEST: INSPECTING CATTLE DURING HIS VISIT TO THE HOME FARM AT STOKE CLIMSLAND, NEAR LAUNCESTON, WHERE HE HAD LUNCH.





WHEN THE RING INSPECTED A PARADE OF SOMERSETSHIRE EX-SERVICEMEN COMMANDED BY THE DUKE OF SOMERSET: R.M., WEARING A BRITISH LEGION BADGE IN HIS BUTTQNHOLE, WITH THE DUKE, AT TAUNTON.

The King left London by train on the evening of November 30 for his two-day tour of the Duchy of Cornwall. He slept in the train near Taunton. A picturesque ceremony took place at Launceston, where feudal dues were presented pleturesque ceremony took piace at Launceston, where results over presented to his Majesty at the Gastle. First came the Mayor of Launceston to offer "one hundred shillings and a pepper." In return he received a white wand from the King. Next the Mayor of Truro handed to the King a Bow d'Arburne—a silver-tipped alder bow. He was followed by Viscount Clifden, holding a grey

cloak, a due for the Manor of Cabilia. Mr. John Molesworth-St. Aubyn presented two white greyhounds. The King smilingly said to Mr. St. Aubyn: "Thank you very much, but I think I will give them back to you, as I cannot very well take them round with me all day." There followed dues in the form of glt spurs from Mr. J. C. Menhinick, and a pound of cummin (a herb) from Major Stanhope Rodd, for their manors. Laughter greeted the appearance of Major Stanhope Rodd, for their manors. Laughter greeted the appearance of Mr. Stanley Langford bearing "a salmon spear and one carriage of wood,"

A QUAINT ITEM IN THE FEUDAL DUES PRESENTED TO THE KING AT LAUNCESTON: THE SALMON SPEAR AND "CARRIAGE OF WOOD" OFFERED

BY MR. STANLEY LANGFORD.

FEUDAL DUES FOR A MODERN RULER: THE KING WITH HIS LOYAL TENANTS OF THE DUCHY OF CORNWALL.



OFFERERS OF FEUDAL DUES TO THE KING AT LAUNCESTON: A GROUP INCLUDING THE MAYOR OF TRURC WITH A BOW D'ARBURNE; THE MAYOR OF LAUNCESTON WITH SHILLINGS AND A PEPPER; MR. J. MOLESWORTH-



THE PICTURESQUE CEREMONY OF THE PRESENTATION OF THE FEUDAL DUES AT LAUNCESION: THE REPRESENTATIVE OF THE MANORS OF SWANNACCIT AND ST. MARY WEEK IN A COATSKIN CLOAK KNEELING BEFORE THE KING.

which was accepted by the King with a smile. Mr. Bethuel Hutchings next stepped forward wearing a goatskin mantle as representative of "the Manors of Swannacott and St. Mary Week." The King remarked to him: "I think it fits remarkably well." After the final presentation of white gloves from Mr. G. Curgenven, the King announced the confirmation of the tenants in their manors. After the ceremony his Majesty drove to the Home Farm at Stoke Climsland, inspected the cattle and buildings, and took luncheon there. He then drove



A SOMERSETSHIRE CENTENARIAN WHO MET THE KING: MRS. EVA OF MANOR FARM, CURRY MALLET, WHO IS 107 AND TOLD H.M. "THE FIRST 100 YEARS ARE THE HARDEST!"



THE KING WITH THE CHILDREN: A SCENE AT STOKE-UNDER-HAMBDON, IN SOMERSET, WHERE
HIS MAJESTY SPENT SOME TIME INSPECTING THE LOCAL GLOVE MAKING INDUSTRY—
AND ACCEPTED A GIFT OF GLOVES FOR HIMSELF AND THE QUENT

to Bodmin and Truro. Here, in the main street thronged with people, he inspected members of the County Division of the British Legion. He spoke to Mr. Horace Curtis, a Cornish V.C., and was happy to renew acquaintance with a score of men who had served with him in the "Collingwood." After a visit to the Cathedral he drove on to Camborne and inspected the School of Mines there. The next day's journey began from Taunton, and was concluded at Bath, where the King rejoined the royal train

TRENCH WARFARE IN SPAIN: CONCRETE "PILL-BOXES"; MINING; AND AN "O.P."

FROM THE DRAWINGS BY A. R. MERUVIA.



AFTER THE SIEGE OF OVIEDO: REINFORCED CONCRETE TRENCHES AND "PILL-BOXES" CONSTRUCTED BY THE GOVERNMENT TROOPS WHO BESET THE NATIONALIST GARRISON FOR NEARLY A YEAR—A DRAWING MADE SOON AFTER THEIR SURRENDER.



MINE WARFARE ON THE MADRID FRONT: THE ENTRANCE TO A NATIONALIST COUNTERMINE AT THE SCHOOL OF AGRICULTURAL AND INDUSTRIAL ENGINEERING IN THE UNIVERSITY CITY.

THE fall of Gijon brought about the collapse of the remaining Asturian fronts. Several battalions surrendered to the Nationalist garrison at Oviedo, which was thus finally freed from a siege of a year's duration. It will be recalled that this garrison was relieved during the winter of last year, but again beleaguered. General Aranda was the Nationalist commander. The Camara Santa, shown wrecked in one of the above drawings, was the treasury of the Cathedral of Oviedo. The treasures included the "Arca," a Byzantine chest of the eleventh century, made of cedar-wood and adorned with thin silver plating and low-relief scenes of the lives of Christ, the Virgin, and the Apostles, the eighth-century Cruz de los Angeles, and the early Cruz de la Victoria. The Camara Santa suffered very severely in the rebellion of 1934.

The Cathedral was then used as a stronghold by the Covernment forces, and the rebels blew in the Camara Santa with dynamite. The treasures were buried, and much time was spent by archæologists and architects disinterring them. The fragments of the "Arca" were recovered and the chest was reconstructed in Madrid. There it was for some time on view at the Prado, though what has become of it is not known. One of the crosses—

[Continued below.]



AFTER PASSING THROUGH TWO REBELLIONS: THE CAMARA SANTA, THE FAMOUS TREASURY OF THE CATHEDRAL AT OVIEDO, AS IT IS TO-DAY, HAVING SUFFERED SEVERELY IN THE 1934 FIGHTING, AND AGAIN IN THE SIEGE JUST ENDED.

the earliest one—was found "miraculously" preserved, covered by fallen stonework. The other was apparently shattered beyond repair. Another drawing shows mining operations on the Madrid front. This type of warfare has been most marked in the University City sector. Not long ago the Government forces fired a mine under the Hospital Clinico, causing a large section of the wall to fall. As the Hospital lies on the extreme eastern fringe of the University City, this would seem to indicate that most of it is still in Nationalist hands.



IN THE NATIONALIST TRENCHES AT OVIEDO: A TYPICAL BIT OF THE DEFENDERS' LINE IN THE MONTE NARANCO SECTOR; WITH A GRANARY ON STILTS USED AS AN OBSERVATION POST.

SCENE OF FRANCO'S FIRST "PUSH" TOWARDS BILBAO: VILLAREAL TRENCHES.

From the Drawing by C. S. DE TEJADA.



RELICS OF THE CAMPAIGN IN THE NORTH OF SPAIN WHICH, IT IS LIKELY, WILL BE PERMANENTLY COMMEMORATED BY THE RETENTION OF THE BASQUE "IRON RING" OF FORTIFICATIONS ROUND BILBAO: OLD TRENCHES AT VILLAREAL.

It was announced recently that the Nationalist authorities at Bilbao would probably preserve the "iron ring," the long line of fortifications built by the Basque defenders, at a distance of about ten miles from Bilbao, to keep back General Franco's offensive. These fortifications are easily accessible from all roads leading

to Bilbao, and they are already attracting many sightseers. It is hoped to make them into a permanent attraction for tourists. Our illustration shows trenches which are relics of the fighting at Villareal, on the border of Viscaya and Alava. It was here the Nationalists won their first big victory in their drive for Bilbao.

CHRISTMAS BOOKS

dealt with This week's batch is Christmas gift-books for grown-ups. mainly for the young folks, though it may include a few more suitable for their elders omitted last time for lack of space, with some that are independent of age. The boys and girls, however, must have the first innings.

Father Christmas remains the Adorable Snowman of

Father Christmas remains the Adorable Snowman of our western world, unlike his Abominable brother of the Himalayas, with whom he has recently been contrasted. In these days of central heating and gas or electric fireplaces, he may have some difficulty in the matter of chimneys, but be sure that, like love, he will find a way. It will require a large stocking to hold some of his literary presents, and it is rather astonishing that the hosiers have not produced a special out-size. That he now prefers the window as a means of ingress we have evidence in a pictured poem called "Santa Claus" in a book that will probably run as favourite in the Christmas stakes, namely, "This Year: Next Year." By Walter De La Mare and Harold Jones (Faber; 7s. 6d.; limited edition signed by author and artist; 25s.). According to the poet, the pictures were made first and the poems written to fit them. Anyhow both are, in schoolboy phrase, "top hole." One of the numerous and beguiling pictures portrays an actual snow-man. The longest poem, called "Books," tells of a certain Jack who was devoted to them, and its moral is that reading makes a happy boy and enhances his joy in nature. Mr. De La Mare, again, is found in high company, with his poem "The Lost Shoe," in a charming little illustrated anthology for children—"Here We Come a'Piping." Edited by Rose Fyleman. Book II. (Basil Blackwell; 2s. 6d.). Among the other authors represented are Burns, Stevenson, Lewis Carroll, Charles Kingsley, Christina Rossetti, and Ann and Jane Taylor.

A stocking of Gargantuan size will be needed for another work for which I prophesy wide popularity—
"Babar's Friend Zephir." By Jean de Brunhoff (Methuen; 7s. 6d.). This is a delectable picture-book of fantastic animal adventures, on the same lines as its predecessors ("The Story of Babar," "Babar's Travels," "Babar the King," and "Babar's A.B.C."). Babar, I need hardly recall, is a youthful elephant. His friend Zephir is a monkey, and consequently adept at tricks and mischief. The story is told in handwriting instead of print.

adept at tricks and mischief. The story is told in handwriting instead of print.

The old-fashioned fairyland has largely disappeared, but there are some old stagers unlikely to be superseded. One of them survives in "It's Perfectly True": And Other Stories. By Hans Christian Andersen. Translated from the Danish by Paul Leyssac. With the Original Illustrations by Vilhelm Pedersen (Maemillan; 7s. 6d.). Sir Hugh Walpole supplies a foreword which, in its allusion to Hans Andersen's personality, reminds me of the chief character in Sir Hugh's latest novel, "John Cornelius," a writer of tales closely akin to the immortal Dane. Andersen's stories, Sir Hugh declares, must be read aloud, as Mr. Leyssac reads them over the wireless, and he commends the latter's new translation as "the best, the most living, the most human that has yet appeared in English." Mr. Leyssac is a noted Danish actor and reciter, whose mother knew Hans Andersen personally. The Pedersen drawings are delightful. Another old friend in a new face is "Tales From Grimm." Freely translated and Illustrated by Wanda Gág (Faber; 5s.). The translator gives an interesting preface on the source of the stories. Personally, in my youth I always preferred Grimm to Hans Andersen, but now my preference is reversed. Andersen, in fact, wrote partly for "grown-ups" as well as for children. There is nothing to indicate the origins of "Tales of the Taunus Mountains." By Olive Dehn. Pictures by Charles Folkard (Basil Blackwell; 5s.), but, as they contain various allusions to railways, I gather that some, at least, are comparatively modern. The drawings are spirited and amusing.

Long stories filling a whole book, and combining fantasy with realism

Long stories filling a whole book, and combining fantasy with realism in a modern setting, are plentiful.

One intriguing example i the unaided work of two schoolgirls. In view of Mr. Arthur Ransome's highly circumstantial testimony thereto, I have had to dismiss a lurking suspicion, remembering Barrie and "The Young Visiters." Some novelists are very ingenious in devising highly plausible "frameworks" (witness Walpole's "John Cornelius," mentioned above). The book here in question is entitled "The Far-Distant Oxus." By Katharine Hull and Pamela Whitlock. Illustrations by Pamela Whitlock. Introduction by Arthur Ransome (Cape; 7s. 6d.). This "Oxus" is not really so

far-distant, since the adventures take place on Exmoor, where a party of boys and girls on holiday pretend they are in the country of Matthew Arnold's "Sohrab and Rustum," a poem which is cited passim, in the text and chapter headings. End-paper maps give the geography of the district, from "Pamere" to the "Aral Sea." The story is "by children, about children, and for children." On similar lines, with end-paper maps of Lakeland (not orientalised), but for younger readers, is "The Magic Poodle." By B. G. Williamson. 'Illustrated by I. G. Williamson (Faber; 5s.). This story is explicitly designed "for children aged from seven years upwards." The higher limit is not stated, but otherwise it may claim age kinship with a beguiling book called "From Seven to Eight." By M. T. Candler. Illustrated by Steven Spurrier (Lane; 5s.), wherein a small



WHERE H.M. THE KING RECEIVED FEUDAL DUES AND FEUDAL QUIT RENTS FROM THOSE WHO OCCUPY CERTAIN LANDS OR ENJOY CERTAIN PRIVILEGES IN THE DUCHY OF CORNWALL: "LAUNCESTON CASTLE; THE KEEP"—BY A. HUGH FISHER, A.R.E.

VISITED BY AN ENGLISH SOVEREIGN FOR THE FIRST TIME SINCE THE DAYS OF CHARLES I.:

"LAUNCESTON; FROM A CONVENT ON ST. STEPHEN'S HILL"—BY A. HUGH FISHER, A.R.E.

On December I, the first day of the King's two-day tour of the Duchy of Cornwall, his Majesty visited Launceston—the first English Sovereign to do so since Charles I... though King George V. visited the town as the Duke of Cornwall. At the Castle, the King received feudal dues and quit rents from some of those who occupy land or enjoy certain privileges in the Duchy. The 600th anniversary of the Duchy Charter was commemorated this year.

boy has surprising escapades in company with Dickory Dock, who inhabited the clock in his bedroom.

Ead-paper maps of adventurous regions appear to be in vogue. Yet another specimen occurs in "Mystery Manor." A Novel for Boys and Girls. By M. E. Atkinson. Illustrated by Harold Jones (Lane; 7s. 6d.). "Six children [we read] here set out to prove that

things and to free Wilbrow Manor from its sinister

There is also a definite flavour of locality—Sussex

There is also a definite flavour of locality—Sussex this time—though no end-paper map, about "Martin Pippin in the Daisy-Field." By Eleanor Farjeon. Illustrated by Isobel and John Morton-Sale (Michael Joseph; Ss. 6d.). This book is by way of being a sequel, in and for a younger generation, to the same author's "Martin Pippin in the Apple Orchard." In a different and more boisterous vein are recounted certain startling events that befell a character familiar to listeners in the B.B.C. Children's Hour, in "Professor Branestawm's Treasure Hunt." And Other Incredible Adventures.

By Norman Hunter. With illustrations by James Arnold (Lane; 6s.). The inventive Professor is again assisted by his military friend, Colonel Dedshott of the Catapult Cavaliers. A real and famous Professor figures as author, instead of hero, in a rampageous story called "My Friend Mr. Leakey." By J. B. S. Haldane. Illustrated by L. H. Rosoman (Cresset Press; 6s.). The Mr. Leakey of this book is not the distinguished archæologist, but a London magician. This we learn from a chapter where the author mentions that he gave up hanging out a stocking on Christmas Eve, because he almost always wears trousers—with socks; but one Christmas morning a sock walked towards him across his bed and emptied out of itself some peculiar presents. peculiar presents.

Animals, of course, are responsible for all sorts and conditions of books, and these divide into three categories. The first is concerned with horses and horsemanship. Children between nine and fourteen who have ridden in the New Forest, as a grand-daughter of mine did this summer, will be enthralled by a novel whose scene is laid there, called "Five Proud Riddens," By Ann Stafford. Illustrated (Hamish Hamilton; 7s. 6d.). The adventurous five take their ponies on a long trek and meet with all kinds of thrills. The book is quite in the movement by having an end-paper map of the locality. From the New Forest we are transferred to Exmoor in "Janet and Felicity": The Young Horsebreakers. By "Golden Gorse," Author of "Moorland Mousie." Illustrated by Anne Bullen (Country Life; 5s.). Here are related the holiday experiences of two girls, who were the best pupils at their riding-school at Eastbourne, in training two half-broken Exmoor ponies under grown-up guidance. In the third horsy book—"Peter and Co." By C. E. Heanley. Illustrated by Frank Hart (Country Life; 7s. 6d.)—Peter himself is a horse, but sundry other animals, including a donkey, a collie, and a cat, not to mention human beings, figure in the story, which is located at a country house in Suffolk. The illustrator here follows up his last year's success in "Little Lass." "Little Lass."

The next group of books deals with wild animals, either in their native haunts or in captivity. The list of strange footprints in the Himalayas—of Abominable Snowmen or what-not—receives an addition in "RAJAH THE ELEPHANT." By M. E. Buckingham. Illustrated by Maurice Tulloch (Country Life; 7s. 6d.). This is the life-story of an old rogue elephant, aged 110, who, after being in a Maharaja's service, broke loose and returned to the wild. For many years, it is said, he has roamed the jungles in Himalayan foothills near Darjeeling, and he leaves a distinctive track, for and he leaves a distinctive track, for one shackled foot has swollen to double one shackled foot has swollen to double its size, but only one man has ever seen him, and he was nearly trampled to death. Nature stories with a foundation of fact based on personal observation are told in "WAYS OF THE VELD DWELLERS." By H. W. D. Longden, F.R.G.S. Being eight stories of wild animals and birds in the African Bush. Bush. Pen and Ink Sketches by the Author and Plates by Erna Pinner (Country Life; 7s. 6d.). "The heroes," says the author, "do not figure in many nature stories." Fanciful humour

says the author, "do not figure in many nature stories." Fanciful humour plays its part, both in text and pictures, in "The Jumping Lions of Borneo."

By J. W. Dunne. With Illustrations by Stuart Tresilian (Faber; 4s. 6d.).

Mr. Dunne is known to fame as the author of "An Experiment With Time."

Part of the action takes place in "the Puddleborough Zoo," and this forms a transition to Regent's Park as represented in an admirably illustrated drawings, with brief commentary, called "Youth at the Zoo." By Nina Scott Langley (Country Life; 10s. 6d.). The title and the drawings refer to youth among the inmates of the Zoo and not among the human visitors. The same institution has inspired an amusing little book of verse with equally amusing drawings, entitled "The Zoo." Children's Lyrics. By Gomer Williams (Hodge; 3s. 6d.).

Another book about the Zoo relates to [Continued on page 1086.]

HOW THE INDIAN FRONTIER IS PACIFIED: NEW ROADS IN WAZIRISTAN.



AN IMPORTANT FACTOR IN THE PACIFICATION OF WAZIRISTAN: OVER 100 MILES OF MOTOR-ROADS, CONSTRUCTED TO CIVILISE A WILD BORDER REGION—PART OF THE NEW ROAD FROM GHARIOM TO BICHE KASHKAI DURING THE MARCH OF THE 2ND INFANTRY BRIGADE FROM SHAWALI TO BHITANNI TERRITORY.



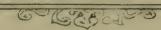
WHERE THE IMPROVED SITUATION HAS ENABLED MANY OF THE TROOPS TO BE WITHDRAWN, AFTER A CAMPAIGN WHICH HAS COST 237 LIVES AND £1,200,000: A NEARER VIEW OF THE 2ND INFANTRY BRIGADE TRAVERSING PART OF THE NEW ROAD—A PERMANENT MEANS OF INTRODUCING PEACEFUL CONDITIONS.

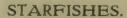
These photographs, illustrating the extensive road-construction carried out during the campaign in Waziristan, as a permanent means of introducing peaceful conditions among turbulent tribes in a wild and mountainous region, are of special interest since the recent news that an improvement in the situation had made it possible to withdraw many of the troops, and to evacuate temporary camps established in the upper Shaktu Valley in connection with road-building. On November 19 General Sir Robert Cassels, Commander-in-Chief in India, stated that large-scale tribal resistance in Waziristan appeared to have ceased, and that the best of the hostile sections had

come to terms, though the Fakir of Ipi and a few other malcontents were still at large, and minor offences must be expected for some time. Between November 11, 1936, and November 5, 1937, the Government troops had lost 237 killed and 663 wounded, and the cost of the operations, to the end of October, had been £1,200,000. An official communiqué of November 16 recalled that, to render the Shaktu Valley more accessible, and open it to economic and civilising influences, it was decided to construct motor-roads into it from all directions, and altogether 106 miles of roads were being made. The troops withdrawn have returned to their peace stations.



WORLD THE SCIENCE.





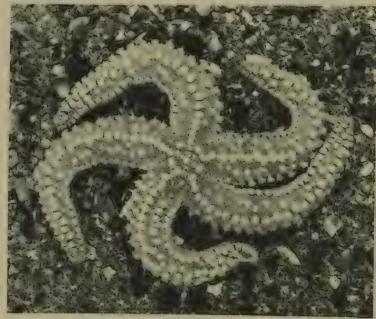
By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of the most mischievous words in the English dictionary is, perhaps, "environment": at dictionary is, perhaps, "environment": at any rate, this is so when it is used among biologists. It affects their judgment as a kind of "dope." In our books you will find it used like the blessed word "glory" in "Alice Through the Looking-Glass" "glory" in "Alice Through the Looking-Glass" by Humpty-Dumpty—" When I use a word it means just what I choose it to mean"! Whole books have been written to explain the peculiarities of plants and animals as the products of their environment. It is supposed to be an all-powerful "moulding-force" in determining the shapes of living bodies of all

kinds. Like sheep, they follow one another without ever asking "whither are we going?" This deplorable state of affairs is born of loose thinking, or, rather, the absence of thinking. It makes them say, if they could only realise it, what they do not mean. Hundreds of instances of this could easily be cited. Let us see how it applies in the evolution of the *Echinoderms*, and, more especially, for the sake of narrowing the issue, of the starfishes.

The Echinoderms, as a group, all live in same "environment"—the sea. But the same "environment"—the sea. But their study entails the recognition of several their study entails the recognition of several very distinct types, such as the stalked "sea - lilies," the starfishes, sea - urchins, "brittle - stars," "sea - cucumbers," and "feather - stars "—creatures as unlike one another, superficially, as can well be; though all have a common structural likeness. It surely needs no very subtle analysis to show that these profoundly different types cannot have come into being as a result of living in the same "environment"—the sea. For, be it remembered, all are strictly marine types. Nor can we get any nearer the truth in our search for a solution of this problem in our search for a solution of this problem by invoking the aid of "Natural Selection." And this statement will make some of my zoological friends very angry. And still

The common starfish is too well known to need a careful description. It will suffice to draw attention mainly to its "feet," which serve as organs of locomainly to its leet, which serve as organism to motion, and as important aids in the capture of its food. These "feet" take the form of a crowded mass of delicate tubes lying in a groove, down the centre of the under-surface of each arm. They are protruded, for crawling or seizing purposes, by the intake of water through a perforated plate in the upper surface of the body. Thus distended, the sucker-like termination of each "foot" gets a grip of the ground, and by this means the starfish crawls



DISLIKED BY FISHERMEN BECAUSE OF ITS DESTRUCTIVENESS IN AND OYSTER-BEDS, WHERE ITS FOOD: THE SPINY-STARFISH (MARTHASTERIAS GLACIALIS)

in other starfish. The spines along each side of the arms are aids in crawling, or burrowing. But on account of the loss of the suckers of the tube-feet, it unable to open large molluscs like mussels. it feeds largely on the small molluscs burrowing in the same sandy ground as itself. It will also eat small burrowing heart-urchins, crustacea and worms. fortunately, it is to be found in swarms in certain places. As a result, they create a food-shortage for important food fishes, like plaice. They seem now to have decreased, but a few years ago it was estimated that their numbers amounted to round about 10,000 for every square mile of the plaice feeding-

grounds off Plymouth, consuming the food of the fish of an amount equal to that required to feed the average annual catch of plaice per equivalent area, for the whole year.

Fortunately, the common starfish has an inveterate enemy in one of its own tribe. This is the "sun-star" (Solaster) (Fig. 3), of which we have two species, both of which feed very largely on this starfish. But the "sun-stars" have yet other points of interest. Why, for example, have they so greatly increased the number of their arms, which, in our two species number thirteen or four in our two species, number thirteen or four-teen, while other nearly-related species, not found in our waters, may have as many as from nineteen to twenty-five arms. But they are always short. What other species they prey upon, besides their own kin, I do not know. But this shortness of the arms is very certainly related to the nature of the food that has to be captured. Another peculiarity they present is the spines of the upper surface. In Asterias and its allies, these spines are short and blunt, but in Solaster they are long, and set in bundles, or "sheaves," diverging from a common base. So far no explanation has been found for this curious arrangement. But this may be discovered when captive specimens come to be intensively studied.



2. FOUND IN SWARMS IN SOME PLACES, WHERE IT DOES MUCH DAMAGE BY CREATING A SHORTAGE OF FOOD FOR PLAICE BY EATING THE SMALL MOLLUSCS ON WHICH THEY FEED: THE BURKOWING STARFISH (ASTROPECTEN IRREGULARIS), WHICH HAS NO SUCKERS

angrier will be the even more numerous champions of

the newest, and most up-to-date, interpretation of evolution by means of "genes" and "chromosomes"!

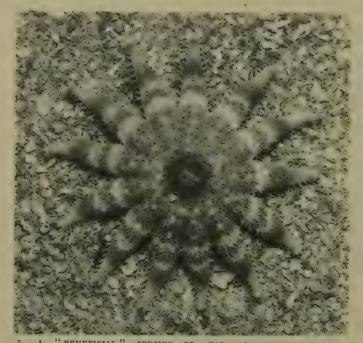
The laboratory and the dissecting-table are indispensable if we are to make any headway in our efforts to penetrate the mysteries of life. But it must always be borne in mind that the subjects of our dissections must, wherever this is possible be studied also as must, wherever this is possible, be studied also as living animals. And it is here that we shall commonly find the explanation of the structures revealed by dissection. Let us turn to the starfishes for evidence of this. We shall find here, as everywhere else, that the most potent factor in effecting changes of structure is the pursuit of food. Considerations of space make impossible to survey all the known species of star-It must suffice to take examples from those to be found around our own coasts.

about. But, more than this, these "feet" are used for another most astonishing purpose. It feeds largely on mussels and oysters. Hordes visit oyster-beds and play havoc there. Straddling its five arms across its victim, it seizes it by the suckers of the tube-feet, and by a slow and irresistible strain the valves are at last pulled open, and into the gateway thus made it proceeds to extrude its stomach, its inner, digestive, surface being for the time the "outer" surface, to time the "outer" surface, to envelop the soft body until it is completely digested! No amount of dissection would ever have revealed this amazing method of feeding.

Now let me turn to another species, very different in appearance, for its conspicuously long arms are "studded" on the upper surface; and the sides of the arms bear spines. This is the spiny starfish (Marthasterias) (Fig. 1); and this also has earned an evil name on account of its destructiveness on mussels and oysters, which are eaten after the manner of the common starfish (Asterias).

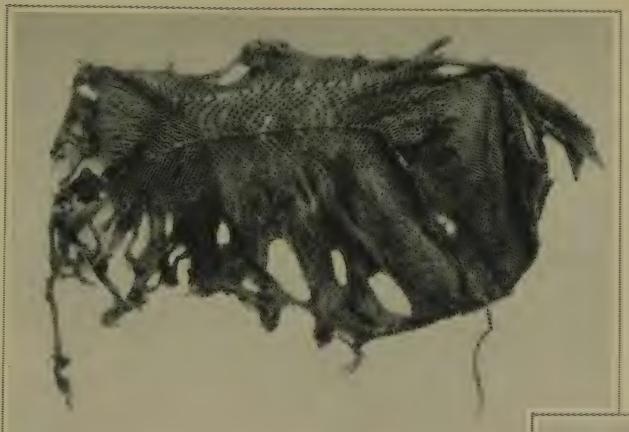
Small molluscs are swallowed whole, and not by thrusting the stomach into the mouth of the victim. It can also tackle such spiny creatures as sea-urchins Larger specimens it digests by forcing its everted stomach into the mouth of its unfortunate victim.

There is yet another species on the "black list of our deep-sea fishermen. This is the burrowing starfish (Astropecten) (Fig. 2), which furnishes a good illustration of structural changes following on its burrowing habits. To begin with, its tube-feet have lost their suckers and end in points, so that they cannot climb the vertical faces of rocks. But they live amid broad acres of fine sand. Herein they bury themselves when resting; and, to carry on the work of breathing, the body is "hunched-up" so that the centre of the back is exposed, and here only are the "papulæ," or breathing organs, so numerous



3. A "BENEFICIAL" SPECIES SO FAR AS OYSTER-BEDS ARE CONCERNED, IN THAT IT FEEDS LARGELY ON THE COMMON STARFISH: THE SUN-STAR (SOLASTER); SO CALLED BECAUSE OF ITS RESEMBLANCE TO CONVENTIONAL PICTURES OF THE SUN AND ITS RAYS. Photographs by D. P. Wilson, Marine Biological Laboratory, Plymouth.

Finally, mention must be made of the long-armed starfish (*Luidia*), which specialises in eating other starfishes; but, unfortunately, it does not seem to like that pest of the fishing-ground, *Astropecten*. It also eats sea-urchins and sea-cucumbers. It is interesting to note that the arms of this starfish are very brittle, breaking easily when handled. On the Plymouth fishing-grounds, nearly all which are brought to the surface in the nets show one or more arms shorter than the rest, sometimes mere stumps. These are specimens, it is believed, which have been damaged by the trawl-nets when passing over their For it is to be noted that, when the Cornish line-fishermen lay their long trails of hooks, they sometimes bring up specimens which have fastened on the baits borne by the hooks, and these rarely show any signs



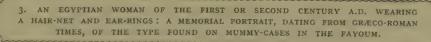
THE HAIR-NET OF 1600 YEARS AGO: HEAD-GEAR FROM ANCIENT EGYPT.

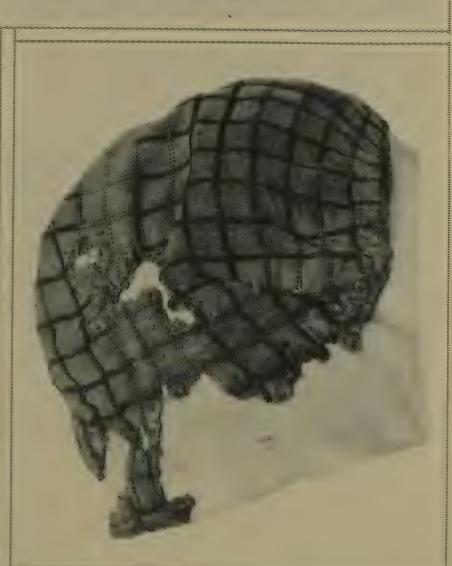
OUR illustrations 1, 2, and 4 come from the Field Museum of Natural History at Chicago, with the following note: "Hair-nets were used by women in Egypt some 1600 years ago. This may be confirmed from an exhibit in the Museum, a net of Roman type, estimated to have been made between the third and fifth centuries A.D. No attempt was made at invisibility, as in modern hair-nets. This net is a heavy, knitted cap-like item in bright red wool. The hair was swathed in linen veils until the head was about twice its natural size, and then the net was stretched over it, and fastened by strings. Displayed with it are a bonnet and cap, both of linen, with plaid designs. The bonnet, which resembles in cut what would to-day be termed a sun-bonnet, has embroidered lines in dark-brown silk criss-crossing the tan linen. It is edged with blue striped linen. The cap is interwoven with lines of blue silk. Both consist of two halves stitched together, each half lined with coarser linen."—The portrait (3) is in the Sculpture Gallery of Egyptian Art in the Fogg Art Museum at Harvard University. A note describes it as dating from Græco-Roman times (first-second century A.D.) in the Fayoum, where many such memorial portraits on mummy-cases have been found.

I. (ABOVE) NOT OF THE KIND WORN NOWADAYS THAT ATTEMPT INVISIBILITY: AN EGYPTIAN HAIRNET OF ROMAN TYPE, HEAVY AND CAP-LIKE, KNITTED OF BRIGHT RED WOOL, AND BELIEVED TO HAVE BEEN MADE AT SOME PERIOD BETWEEN THE THIRD AND FIFTH CENTURIES A.D.

2. (RIGHT) WITH A MODERN-LOOKING PLAID PATTERN: AN ANCIENT EGYPTIAN CAP OF LINEN INTERWOVEN WITH LINES OF BLUE SILK, MADE IN TWO HALVES STITCHED TOGETHER AND EACH OF THEM







4. RESEMBLING IN CUT THE MODERN SUN-BONNET: AN EGYPTIAN BONNET OF TAN-COLOURED LINEN EMBROIDERED WITH CROSS-LINES OF DARK-BROWN SILK, EDGED WITH BLUE STRIPED LINEN, AND LINED WITH COARSER LINEN.

THE ESCAPE OF THE "DOOMED BATTALION": A DARING SHANGHAI EXPLOIT.



JAPANESE ATTACKING THE WAREHOUSE HELD BY THE CHINESE "DOOMED BATTALION" AT SHANGHAI—WITH HOUSES BURNED DOWN BY THE DEFENDERS (LEFT), TO CLEAR THEIR FIELD OF FIRE.



THE ATTACK ON THE "DOOMED BATTALION": ONE OF THE MANY ATTEMPTS BY THE JAPANESE TO RUSH THE WAREHOUSE—THE FLAG MAKING A SEEMINGLY CONSPICUOUS TARGET FOR THE DEFENDERS.



WHERE THE CHINESE DEFENDERS ESCAPED FROM THE WAREHOUSE: THE SAME STREET AS THAT SIEN ABOVE, WITH THE FIRED HOUSES STILL BURNING; AND (EXTREME LEFT) THE HOUSE THROUGH WHICH THE "DOOMED" GOT AWAY.



THE RECKLESS COURAGE OF THE JAPANESE, WHO REPEATEDLY TRIED TO BREAK INTO THE WAREHOUSE: A PARTY CHARGING ACROSS THE OPEN STREET AND ATTEMPTING TO BATTER DOWN A DOORWAY.



HOW THE CHINESE ESCAPED FROM THE WAREHOUSE: THE HOLE CUT IN THE WALL OF A SHOP ADJOINING THE BUILDING, ON THE WAY TO THE INTERNATIONAL SETTLEMENT.



A BRITISH-HELD BLOCKHOUSE THAT CAME IN THE JAPANESE LINE OF FIRE: THE CONCRETE BUILDING PITTED WITH MACHINE-GUN BULLETS AIMED AT THE CHINESE ESCAPING FROM THE WAKEHOUSE.

In our issue of November 27 we were able to give some interesting photographs illustrating the famous stand made by the Chinese "Doomed Battalion" at Shanghai. We here illustrate their escape from the warehouse. In all, 353 soldiers and officers were unharmed. The credit for getting such a large number away without injuries was due to their commander, Colonel Hsia Ching-Yuan, a very strict disciplinarian and a very fine and courageous officer. The Japanese heard that the men in the warehouse were going to try to escape that night and mounted four machine-guns and two searchlights to fire on their only exit

into the Settlement. The Chinese commander, however, noticed that the four guns began to fire at the same time and that, consequently, they all finished their belts at the same time. The Chinese waited until the Japanese had exhausted a belt, then made a run for it. Furthermore, the two searchlights which the Japanese employed were very old-fashioned hand-generated types. They were forced to use them alternately to rest the teams, and, as a result, when the lights changed over there was a period of darkness of which the Chinese took full advantage. All the Chinese were disarmed and interned.

FATEFUL HOURS IN WAR-STRICKEN SHANGHAI: PERSONALITIES; AND SINO-JAPANESE FIGHTING.





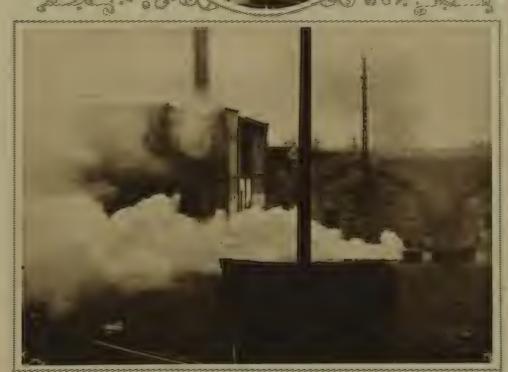
BATTLE CONDITIONS IN THE SHANGHAI FIGHTING: A CHINESE CER INSPECTING A WATER-LOGGED TRENCH-REMINIS-CENT OF A SCENE "SOMEWHERE IN FLANDLES."

JAPANESE AIR-ACTION IN CHINA: A BIG TWO-ENGINED BOMBER BEING ENGINED BOMBER BEING
MADE READY AT AN
A E R O D R O M E N E A R
SHANGHAI — THE
SLOTTED WINGS
PLAINLY VISIBLE.

THE COMMANDER THE COMMANDER
OF THE FAMOUS
"DOOMED BATTALION": COL.
HSIA CHINGYUAN, WHO IMPRESSED BRITISH MILITARY OB-SERVERS WITH HIS COURAGE ABILITY; PROMOTED GENERAL.



THE JAPANESE COMMANDER AT SHANGHAI WITH BRITISH AUTHORITIES; GENERAL MATSUI, VICE-ADMIRAL LITTLE, COMMANDER-IN-CHIEF, CHINA STATION, AND MAJOR-GENERAL TELFER-SMOLLETT, G.O.C., BRITISH TROOPS, SHANGHAI AREA.



JAPANESE TANK-TACTICS IN THE STREET FIGHTING ROUND SHANGHAI: LAYING A SMOKE SCREEN TO COVER AN ATTACK IN NANTAO, JUST BEFORE THE FINAL RETREAT OF THE CHINESE.



"DAILY TELEGRAPH" SPECIAL CORRESPONDENT WHO WAS SHOT WHILE WATCHING THE FIGHTING AT NANTAO: MR. PEMBROKE STEPHENS ON THE ROOF OF A SHANGHAI SKYSCRAPER.

As we write, the situation at Shanghai continues to be tense. Penetration by the Japanese goes on practically unchecked. At the end of November it was announced that they had taken over the Customs. On December 3 they insisted on holding a "Victory Parade" in the Settlement, which, apart from being an ill-timed gesture, was calculated to lead to trouble with the swarms of Chinese refugees in the International Area. There was an unpleasant incident when a Chinese threw a bomb at the procession. Japanese troops immediately occupied a part of the Settlement, only to be withdrawn later after a conference

between the Commissioner of Police and a representative of the Japanese Commander. Anxiety was aroused by statements that the Japanese intended to hold a second Parade in the French Concession. This, however, did not take place. More uneasiness was caused by a demand from General Matsui that his troops should be allowed to pass through the Settlement at any time without notifying the Municipal Council. On December 4, a Japanese convoy consisting of lorries and troops was held up by the French police, supported by armoured care, when it reached the entrance to the French Concession. by armoured cars, when it reached the entrance to the French Concession.

BOOK ILLUSTRATION BY WOODCUT IN OLD CHINA:

PRINTS FROM THE "MUSTARD SEED GARDEN," A K'ANG HSI (1662-1723) MANUAL FOR ART STUDENTS.

By EDITH PUNNETT.

REPRODUCTIONS BY COURTESY OF THE PUNNETT ART GALLERIES, PERING.

A melancholy interest attaches to all treasures of Chinese art at the moment, when that great country, which produced in the past untold numbers of masterpieces in painting and sculpture, porcelain and metalwork, is being subjected to the horrors of invasion. One consolation remains to the admirers of Chinese culture: that it is by no means the first time that China has been convulsed in this way, and on every previous occasion her civilisation has proved itself capable of surviving the worst trials. We illustrate on this and on the opposite page some woodcuts which are of great interest as showing how the Chinese art student was initiated into the mysteries of the technique and symbolism of the traditional Chinese art forms. The book from which they are taken dates back, roughly speaking, to the late seventeenth century. European art students, at this epoch, were, doubtless, making use of books of engravings of the masterpieces of antiquity and of the great Italian painters in much the same way. The originals of these woodcuts were furnished by the Punnett Art Galleries, whose address is the Grand Hotel des Wagons-Lits, Peking.

WOOD-BLOCK printing is an old art in China. We know that patterns from wood-blocks were printed on textiles as early as the T'ang Dynasty (seventh to eleventh centuries). A woodcut of this period, a blue print, obtained by Sir Aurel Stein in Yunhuang, is in the British Museum. Characters printed from wood-blocks also date back to T'ang, but it is uncertain at what date pictorial designs were first produced. I have heard that a coloured wood-block

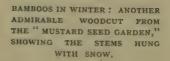


A WOODCUT ILLUSTRATING THE "MUSTARD SEED CARDEN," AN OLD CHINESE MANUAL FOR ART STUDENTS: A MONOCHROME PRINT OF ORCHIDS; SYMBOLISING SPRING.

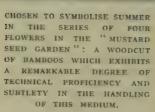
This woodcut, symbolising spring, with the two coloured ones reproduced on the opposite page, and that of the bamboo in summer, given below, symbolise the four seasons—that is, pear-blossom for winter, bamboo for summer (though it is actually evergreen), and chrysanthemum for autumn. The woodcuts were designed to serve as stylistic models for art students. Each is accompanied by a somewhat sentimental piece of verse. The orchid is likened to "a boat anchored in the bay."

Garden") and the "Shih Chu Chai" (Ten Bamboo Studio). These have coloured as well as black and white prints, the colour sometimes being stencilled in. There are lovely pictures of flowers and birds and bamboo, above all of bamboo, a particularly favourite subject in China. Bamboo is one of the "three friends," the pine and the plum-blossom being the other two. It has many virtues; it is evergreen, signifying lastingness, it bends but does not break, showing endurance, it is beautiful and has a thousand uses as well. Poets sing of it and artists never tire of limning it—in snow, in sunshine, in moonlight, in all its varying aspects. China never developed the wood-block print as did Japan, where artists made and still make special designs for the woodcut. China made them chiefly with an utilitarian view, for the use of students, or for illustrations. The best prints were made in Fukien province in the South-East. Now easier methods of reproduction are replacing the old and the art of the wood-block bids fair to die out in China, except for the cheap prints of household gods, those gaudy talismans made specially for the New Year and hung for good luck in or outside of house and gate. These are generally printed with some colour, usually in the background, more colour being added afterwards according to the taste of the decorator; gold paper is also sometimes superimposed and pressed on. The small town of Tang Liuo Ch'ing, near T'ientsin, makes a business of printing these New Year gods. Our illustrations are of flowers representing the four seasons, "mei, lan, chu, chi"—the plum, orchid, chrysanthemum, bamboo. The plum is the Winter flower which defies the frost and blossoms in the snow. The verse on the picture says it is lonely until

Heaven sends the snow to be its companion. The orchid is the Spring flower. The caption our illustration says it is "like a boat anchored in the bay." As poems these verses have no merit, but there is generally a thought behind the doggerel. Characters and incidents of Chinese folk-lore are often brought in, also popular gods and goddesses. Of the chrysanthemum, the Autumn flower, it is said it "like a bashful maiden wrapped in a fairy's cloak of feathers." The bamboo, which flourishes at all seasons, is at its best in the Summer, and so is taken to depict it. There are many prints in the two books above mentioned, in the "Shih Chu Chai" only of flowers and birds, but in the "Chieh Tze Yuan" there are landscapes as well, exhaustively treated. Our illustrations are from a K'ang Hsi edition.







of Kuan Yin, dating back to the Yuan Dynasty, the year given being 1331, exists in a London collection, but I have been unable to verify this. It has been suggested that it might be an old rubbing coloured afterwards by hand, as was often done. Many wood-block prints from or after paintings were made during the Ming Dynasty. have some interesting old books illustrated in this manner, one by the famous T'ang Yin (A.D. 1470 to 1523), who has been called the father of Chinese pictorial wood-blocks. book illustrates poems, each poem having a full-page illustration. The object of many early collections of wood-blocks to furnish examples to students of painting. The best known of these are the "Chieh Tze Yuan" (" Mustard Seed





ONE OF THE COLOURED WOODCUTS ILLUSTRATING THE CHINESE ART TREATISE THE "MUSTARD SEED GARDEN"—DESIGNED AS PATTERNS FOR STUDENTS: PEAR-BLOSSOM IN THE SNOW, SYMBOLISING WINTER.

The "Mustard Seed Garden," from which these Chinese woodcuts are taken, is a famous Chinese manual on painting. It has been translated into French under the title of "Encyclopédie de la Peinture Chinoise." The coloured woodcuts were designed [Continued below.]



CHRYSANTHEMUMS, SYMBOLISING AUTUMN: ANOTHER WOODCUT FROM THE "MUSTARD SEED GARDEN."

to serve as examples to art students, and to initiate them into the mysteries of this Chinese art-form. In the "Mustard Seed Garden" it is said that in a master's work "the idea is present even where the brush has not passed." The suggestive use of empty space is, of course, a potent factor in Chinese composition.—[Reproductions from the Originals in the Possession of the Punnett Art Galleries, Peking.]



SEAGO ILLUSTRATES MASEFIELD'S POEMS: "WOODSMOKE"—A PAINTING BY EDWARD SEAGO, WHICH ACCOMPANIES THE POET LAUREATE'S LINES "THE GIPSIES IN THE SNOW."



SEAGO ILLUSTRATES MASEFIELD'S POEMS: "THE BLACKSMITH'S FORGE"—A PAINTING BY EDWARD SEAGO, WHICH ACCOMPANIES VERSES BY THE POET LAUREATE ENTITLED "THE FORGE."

One of the most outstanding illustrated books of this Christmas season is a delightful volume in which the Poet Laureate has collaborated with one of the leading artists of the younger generation. This book, which is entitled "The Country Scene," contains 42 new poems by John Masefield, and 42 oil paintings (reproduced in colour, and each facing the relevant poem) by Edward Seago. It is published by Messrs. Collins at three guineas, with a limited edition at ten guineas. We reproduce here two of the most attractive illustrations. The remaining forty range over many rural activities, sporting, domestic, and agricultural, as well as

incidents of gipsy and circus life, with which the artist's work is especially associated. Mr. Masefield's poems are in his happiest vein. Poet and painter travelled the English countryside together, and then separately each created his own individual impression of selected scenes and local customs. We may recall that various examples of Mr. Seago's art have appeared in "The Illustrated London News" and its housemates, "The Sketch" and "The Sporting and Dramatic News." This season he has published a book on gipsies, called "Caravan" (Collins; 12s. 6d.), written and illustrated by himself. He was born at Norwich in 1910.

THE CHINESE CAPITAL AT THE MERCY OF JAPAN: NANKING OLD AND NEW.



THE HEART OF NANKING—THE NEWLY BUILT CAPITAL OF THE CHINESE REPUBLIC, NOW AT THE MERCY OF THE JAPANESE: MODERN BUILDINGS AT THE "BANKING CIRCLE," WHERE THE TWO MAIN THOROUGHFARES CROSS.



TRADITIONAL ARCHITECTURE IN NANKING: THE OFFICES OF THE CENTRAL SUPERVISORY COMMITTEE OF THE KUOMINTANG; DESIGNED IN THE ORTHODOX CHINESE STYLE WITH GREEN ROOF, RED PILLARS, AND BRIGHTLY COLOURED WOODWORK.



THE CHARM OF ANCIENT NANKING: A QUAINT CLOTH MERCHANT'S SHOP IN ONE OF THE FEW PARTS WHICH STILL PRESERVE THE PICTURESQUE TRADITIONAL CHINESE STREET LIFE.



ONE OF THE FINE BUILDINGS ON PURPLE MOUNTAIN, OCCUPIED BY THE JAPANESE JUST BEFORE THE ATTACK ON THE CITY: SUN YAT-SEN'S LIBRARY; STANDING NEAR THE FAMOUS MAUSOLEUM.



MODERN CHINESE ARCHITECTURE IN THE TRADITIONAL STYLE AT NANKING: THE HISTORICAL MUSEUM OF THE KUOMINTANG PARTY—ONE OF THE LANDMARKS OF THE CAPITAL, WHICH HAS BEEN ABANDONED BY THE CHINESE GOVERNMENT.



A PARLIAMENT BUILDING THAT MAY, PERHAPS, NEVER BE USED: THE NATIONAL ASSEMBLY HALL AT NANKING, DESIGNED FOR THE FUTURE USE OF A CHINESE PARLIAMENT, BUT RECENTLY OCCUPIED BY EXHIBITIONS.

As we write, the Japanese are reported to have Nanking, the capital of China, at their mercy. Their air-raids have set fire to some of the warehouses by the river-bank and these and other fires light up the sky at night. The Chinese military authorities seem to have abandoned their defence plans. It was stated that a centre of resistance had been prepared on the Purple Mountain, which dominates the city. It is there that Dr. Sun Yat-sen, founder of the Republic, is buried. We illustrated his mausoleum, camouflaged against air-raids, in our issue of November 20. For some

time Nanking has been little better than a dead city, owing to the continuous exodus of the population. Half a million people have left. Within a few weeks the population shrank in numbers to a figure below that of 1927, when the city first became the actual capital of the Republic. Few shops or restaurants remained open. Business was, of course, at a standstill. But the flood of refugees continued until the last moment, the river steamers taking people up the river being crowded; while thousands of Chinese gathered outside the "International Safety-Zone."

AFTER THE JAPANESE HAD SHELLED CHINESE VESSELS THAT FORMED PART OF THE BOOM ON THE WHANGFOO: A FIRE-FLOAT DEALING WITH A BLAZING JUNK—AT THE BACK FOREIGN WARSHIPS ANCHORED OFF THE BUNK, INCLUDING THE ITALIAN CRUISER "MON



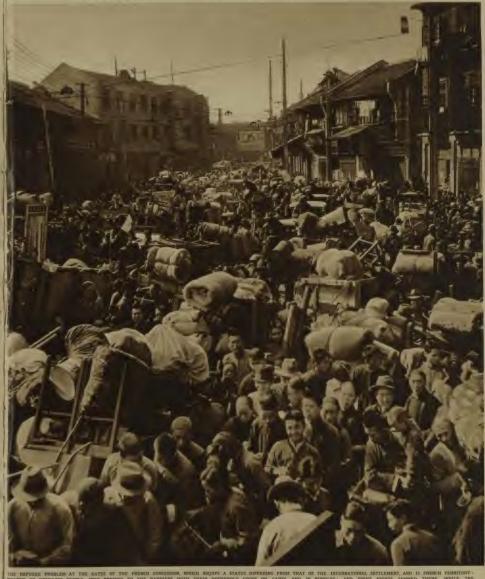
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THE JAPANESE APPROACHED FROM THE SOUTH'S BOUTH'S BOU

The French Concession, lying on the "quiet side" of the International Area at Shanghai, suffered comparatively little disturbance in the early part of the fighting. Then the Japanese landed further forces on Hangehow Bay and advanced northwards to take the Chinese defenders in the flank and rear. Their advanced increasing to the the country togethers in the map and rear move up to the the country together move up to against the Concession, into which through so of refugees began to pour. Hospital-workers, Chinese Boy Scouts, and together assisted the wounded to enter, carrying to the country together together the country together the country



more serious cases on their backs, stretchers being unavailable. The refugees came in an unbroken stream, many of them weeping and distracted, struggling with their wretched belongings or herding a goat, pig or cow into safety. The closing of the barriers at dusk stemmed the tide, but the French authorities. with their tanks, spent anxious nights guarding the defences. Meanwhile, the relegees remained jammed against the barriers, their teror increased by fires and explosions and firing that broke out as the Chinese troops retreated. The

FRENCH TERRITORY IN SHANGHAI-NOT ENTERED BY THE JAPANESE: A LITTLE WORLD APART: AND THE REFUGEES.



THE REFUGEE PROBLEM AT THE GATES OF THE FRENCH CONCESSION, WHICH ENJOYS A STATUS DIFFERING FROM THAT OF THE INTERNATIONAL SETTLEMENT, AND IS FRENCH TERRITORY:
SWARMS OF HOMELESS PEOPLE, WHO PRESSED TO THE BARRIERS WITH THEIR HOUSEHOLD GOODS ON CARTS AND IN BUNDLES; AND SPENT NIGHTS JAMMED THERE, WHILE THE
JAPANESE ADVANCE WENT FORWARD BEHIND THEM.

Japanese warships on the river turned their attention to the Chinese boom at Nantao. They shelled the junks embedded in it, which caught fire, and the whole unwieldy construction was gradually weeked. Although the fighting lines moved westwards, the tension at Shanghai was kept up by Japanese demands to the authorities in the International Settlement and the French Concession. At this point it should be explained that the French Concession enjoys an entirely different status from the International Settlement. While the Japanese,

as one of the Powers who share the control of the International Settlement, were, in a sense, within their rights in marching troops through this, the French Concession is, in actual fact, French territory and Japanese troops would require a permit from the French Government before they could enter it. A critical situation, indeed, arose when a Japanese convoy guarded by troops was stopped by police supported by armoured cars at the entrance to the Concession on December 4. It was allowed to proceed after an hour's delay

CANINE "EYES" FOR THE BLIND, ENABLING THEM TO WALK IN SAFETY: THE TRAINING OF A GUIDE DOG AND ITS OWNER. SPECIALLY DRAWN FOR "THE ILLUSTRATE LONDON NEWS" BY BRYAN DE GRINEAU



GIVING THE BLIND FREEDOM OF MOVEMENT AND COMPLETE INDEPENDENCE FROM HUMAN AID: THE GUIDE DEGS FOR THE BLIND ASSOCIATION'S SCHOOL AT WALLASEY, WHERE DOGS ARE TRAINED TO STEER THEIR OWNERS PAST OBSTRUCTIONS AND LEAD THEM SAFELY ACROSS ROADS AND THE BLIND PERSON IS TAUGHT TO WORK IN SYMPATHY WITH HIS FOUR-LEGGED FRIEND.

Among the work for the blind which is carried on in this country that of the Guide | as "Left," "Right" and "Forward," it steers him round obstructions, halts at Dogs for the Blind Association takes very high rank. At Wallasey, in Cheshire, it has established a training centre at which an expert, Captain N. Liakhoff, produces future owner and taught both to work in sympathy. The dog gives a blind personfreedom of movement and independence and, apart from receiving such commands

curbs and steps and guides him, without human aid, safely across the road where, in the ordinary way, he would have to wait for the assistance of some kindly passerby. Of the dogs selected for this work some seventy-five per cent. are eventually temperamentally capable of adapting himself to the services of his canine guide.

But even this means that 10,000 blind persons are potentially able to benefit from ensure that the recipient of a dog is a suitable person to be in possession of a highly sensitive and intelligent animal and of his ability to house and maintain it centre at Wallasey, he is also taught how to take care of the dog and how to groom

The Alsatian has proved to be the most generally suitable dog for this work, as it is probably the most intelligent breed and the most responsive to training. Only bitches are used as Gulde Dogs, as they are more docile and more amenable to discipline and become more warmly attached to their owners. The cost of training both dog and owner is approximately £60, but in many cases the dog is provided at a nominal price. A guide dog costs about 5s. a week to maintain.

H.M. QUEEN MARY OPENING LONDON HOUSE, A RESIDENTIAL CENTRE FOR EMPIRE STUDENTS: THE SCENE IN THE GREAT HALL.

On December 3, H.M. Queen Mary opened London House, Guilford Street, Bloomsbury, the new buildings erected by the Dominion Students' Hall Trust to serve as a residential centre for Empire students. Designed by Sir Herbert Baker and Mr. A. T. Scott, the structure can accommodate seventy-five persons, but when the scheme is completed there will be room for 250. The present premises include the Great Hall, the Charles Parsons Memorial Library, and a residential wing.



THE FUNERAL OF A DISTINGUISHED INDIAN MAN OF SCIENCE IN CALCUTTA: SIR JAGADIS CHANDRA BOSE'S FLOWER-COVERED COFFIN PASSING THROUGH STREETS CROWDED WITH MOURNERS. The death of Sir Jagadis Chandra Bose, F.R.S., at Giridin, Bengal, on November 23, brought to a close the career of the foremost Indian man of science. He was cremated at Calcutta; and the coffin, covered with flowers, passed through streets crowded with mourners. Sir Jagadis Bose will be remembered for his work in connection with his theory that the life mechanism of a plant is identical with that of an animal. He was the first Indian to become a Fellow of the Royal Society for scientific achievement.



ACCLAIMED BY THE CROWD ON HIS ESCAPE FROM ASSASSINATION: NAHAS PASHA, THE EGYPTIAN PREMIER, ADDRESSING A GATHERING FROM A BALCONY AT SHUBRA AFTER THE INCIDENT.

On November 28, while he was driving to Shubra from his house at Heliopolis to attend a reception. Nahas Pasha, the Egyptian Premier, was fired at four times. One shot struck the right-hand door of the car, and had it been an inch higher would have gone through the window and hit the Premier. A man, Izz-ed-Din Abdel Kader Tewik, grandson of the late Arabi Pasha, was arrested and is alleged to have had two loaded revolvers upon him. Nahas Pasha continued his was sent to

WORLD NEWS RECORDED BY PHOTOGRAPHY: EVENTS AT HOME AND ABROAD.



KING GEORGE AT THE OXFORD v. CAMBRIDGE RUGGER MATCH: HIS MAJESTY SHAKING HANDS WITH THE OXFORD TEAM (THE WINNERS) BEFORE THE GAME. H.M. the King, who went up to Cambridge in 1919, was present at the Oxford v. Cambridge Rugger match at Twickenham on December 7. On his arrival, the spectators sang the National Anthem and then gave three cheers. His Majesty went on to the field and was introduced to the teams by their respective captains, and, as he left, the crowd joined in the cheering of the fifteens. Photographs of the teams will be found on our "Personals" page.



INAUGURATING A SHOPPING WEEK AT WORKSOP IN A SNOWSTORM: LADY ANNE CAVENDISH-BENTINCK LISTENING TO A SPEECH BY THE MAYOR.

On December 6 Lady Anne Cavendish-Bentinck, a granddaughter of the Duke of Portland, inaugurated a shopping week and illuminations at Worksop. During the Mayor's speech and her own address to the crowd of spectators, there was a severe snowstorm. Facing a forest of hurriedly-opened umbrellas, she said: "I congratulate Worksop on its enterprising spirit. I hope that this shopping week will be the means of bringing better trade."



THE EGYPTIAN CONGRATULATING NAHAS PASHA ON HIS ESCAPE FROM DEATH: SIR MILES INCIDENT.

LAMPSON, THE BRITISH AMBASSADOR, WITH THE EGYPTIAN PREMIER.

journey and, on arriving at Shubra, addressed a large crowd from a balcony, urging them to keep calm and not to demonstrate. In Cairo, however, a mob smashed the glass doors of some offices and tried to force their way into the house of Mohamed Mahmud Pasha, the Liberal leader.

Mr. Chamberlain sent a telegram congratulating Nahas Pasha on his escape and a similar message was sent to the Egyptian Government by the British Government

THE TYPHOID INQUIRY: CROYDON REASSURED.



THE OPENING OF THE PUBLIC INQUIRY INTO THE CROYDON TYPHOID EPIDEMIC: MR. H. L. MURPHY, K.C. (CHAIRMAN, IN CENTRE), WITH SIR HUMPHRY ROLLESTON (LEFT) AND MR. H. J. F. GOURLEY AS ASSESSORS, ON THE BENCH.



SHOWING A GIGANTIC MAP OF THE COUNTY BOROUGH OF CROYDON, AND MEMBERS OF THE PUBLIC INTERESTED IN THE INQUIRY; ANOTHER VIEW FROM A CORNER OF CROYDON TOWN HALL NEAR THE BENCH.



INSPECTING THE MUCH-DISCUSSED WELL (NOW CLOSED) AT ADDINGTON: (LEFT TO RIGHT) SIR HUMPHRY ROLLESTON, MR. GOURLEY, AND MR. MURPHY ON A TOUR OF CROYDON'S WATER-SUPPLY SOURCES AFTER THE ADJOURNMENT OF THE INQUIRY.

The Ministry of Health inquiry into the typhoid epidemic, opened in Croydon Town Hall on December, 6, was adjourned for a fortnight to enable the Corporation to prepare its case, as the Medical Officer, Borough Engineer, Town Clerk, and bacteriologist were still fuily occupied in dealing with the outbreak. The inquiry was conducted by Mr. H. L. Murphy, K.C., with whom, as assessors, sat Sir Humphry Rolleston, formerly Physician to King George V., and Mr. H. J. F. Gourley, past President of the Institution of Water Engineers. Afterwards they toured the district, visiting first the Addington well (closed on November 4), an alleged source of contaminated water. At the inquiry there was read a statement by Dr. E. V. Suckling, analyst and bacteriologist, who said: "I am satisfied that since November 11 the public water-supply of Croydon has been bacteriologically pure and wholesome, and suitable for drinking and domestic purposes." At a Croydon Chamber of Commerce lunchoon were read reassuring letters from Lord Dawson of Penn and Lord Horder regarding the typhoid outbreak. Lord Dawson said: "This disease is not spread by people circulating in shops and thoroughfares," while Lord Horder recretted "that a quite unjustified scare is affecting the business of Croydon."

A £5000 PSALTER AND A NELSON RELIC.

Photographs by Courtesy of Messrs. Sotheby and Professor Geoffrey Callender

The magnificent Psalter of Henry IV., first of our Lancastrian Kings, was sold for £5000 to Messrs. Maggs Bros., at Sotheby's, on December 6. The inclusion of the arms of Bohun (lower left corner of the initial D) with the royal coats of England and France indicates a date after Henry's accession in 1399 and before his second marriage in 1403. His first wife, Lady Mary Bohun, died in 1394. This D, one of fifteen historiated initials, begins the words "Dixi custodiam." The panels illustrate scenes between David and Saul.—Nelson's seventeenth-century Italian bureau, once in his cabin in the "Victory" and afterwards owned by Admiral Donald Campbell, was discovered ten years ago by Professor Geoffrey Callender, now Director of the National Maritime Museum, who then sought to secure it for the "Victory," but when he had authenticated its pedigree it was sold privately by the owner. Last June it was bought at Christie's by Mr. Joseph H. Jacobs, the well-known shipowner, who has given various Nelson relics to the nation, and, to mark his seventieth birthday, he has presented it to the "Victory" Committee.



SHOWING (UPPER RIGHT PANEL) DAVID CUTTING OFF THE SKIRT OF SAUL'S ROBE: A HISTORIATED INITIAL IN THE PSAUTER OF HENRY IV., RECENTLY SOLD, ON BEHALF OF LORD LONSDALE, FOR £5000. (ENGLISH MS., c. 1400.)



ONCE THE PROPERTY OF NELSON IN HIS CABIN ON BOARD THE "VICTORY":
A HISTORIC BUREAU RECENTLY PRESENTED TO THE "VICTORY" COMMITTEE,
AS A NATIONAL POSSESSION, BY MR. JOSEPH H. JACOBS.

PEOPLE IN THE PUBLIC EYE: PERSONALITIES AND EVENTS OF THE WEEK.



THE CAMBRIDGE RUGBY XV., WHO LOST TO OXFORD BY 4 POINTS TO 17. . (From I. to r.): Back, standing—C. L. Newton-Thompson (St. John's); P. J. C. Bateman-Champain (Caius); P. A. R. Lindsay (Clare); second row—J. A. Macdonald (Clare); W. H. Roden (Downing); E. L. A. Folker (Queens'); K. D. Downes (Christis); T. R. Parry (Clare); seated—W. B. Young (St. Catharine's); W. O. Chadwick (St. John's); J. D. Low (Jesus), captain; J. G. S. Forrest (St. Catharine's); F. M. N. Heath (Caius); on ground—E. D. E. Reed (Fitzwilliam House); and R. B. Bruce-Lockhart (Corpus Christi).



(From I. to r.): Back, standing—I. H. Watts (St. Peter's Hall); F. M. M. Forster (Trinity); G. D. Coles (Trinity); P. K. Mayhew (Christ Church); R. G. P. Almond (Hertford); P. Cooke (Trinity); seated—W. N. Renwick (University); C. T. Bloxham (Oriel); H. D. Freakes (Magdalen); J. A. Brett (St. Edmund Hall), captain; M. M. Walford (Trinity); A. Obolensky (Brasenose); R. M. Marshall (Oriel); on ground—H. H. Pennington (St. Edmund Hall); R. A. Cooper (St. Edmund Hall).



BRIG.-GEN. W. H. V. DARELL.

THE TASHI LAMA.
The Buddhist leader ranking second only to a Dalai Lama. Died

MR. SYDNEY A.WHITE.



A WEDDING WHICH UNITED DOUGLAS AND PERCY, THE ANCIENT BORDER RIVALS: THE MARQUESS OF DOUGLAS, WITH HIS BRIDE, LADY ELIZABETH PERCY. A romantic aura surrounded the wedding of the Marquess of Douglas and Clydesdale, M.P., eldest son of the Duke and Duchess of Hamilton and Brandon, to Lady Elizabeth Percy, elder daughter of the late Duke of Northumberland and of the Duchess of Northumberland, celebrated at Edinburgh on December 2; for it united two great Border families whose rivalry has been the theme of many a tale and ballad.





MAJ.-GEN. A. P. WAVELL.

Appointed, on December 2, to succeed General
Sir J. Burnett-Stuart as
General Officer Commanding-in-Chief,
Southern Command, as







APPOINTED HIGH COMMISSIONER AND COMMANDER-IN-CHIEF FOR PALESTINE:

SIR H. A. MACMICHAEL.

appointment of Sir Harold Alfred Michael, Governor and Commander-inef of the Tanganyika Territory, to be the Commissioner and Commander-in-Chief Palestine and High Commissioner for najordan in succession to General Sir hur Wauchappe, was announced on Design Commissioner for the Commissioner for majordan in succession to General Sir hur Wauchappe, was announced on Design Commissioner for the Commissioner for majordan in succession to General Sir hur Wauchappe, was announced on Design Commissioner for the Commissioner for the



WITH MARSHAL RYDZ-SMIGLY (CENTRE) AND COL. BECK; IN POLAND.

M. Delbos, the French Foreign Minister, who has been making a "tour of friendship" through Europe, following the recent Anglo-French conversations in London, arrived in Warsaw on December 3. He had a number of conversations with Col. Beck, the Foreign Minister, and other Polish leaders. It was generally considered that these conversations fully confirmed and consolidated the Franco-Polish alliance.



APPOINTED DEPUTY CHIEF OF THE IMPERIAL GENERAL STAFF: COLONEL SIR RONALD ADAM, BT.

In the reconstitution of the Army Council announced by the War Office on December 2, the post of Deputy Chief of the Imperial General Staff was revived and given to Colonel (temporary Major-General) Sir Ronald Adam, Bt. He does not, however, become a member of the Council.



My Goodness — My Guinness





The Morld of the Kinema.

By MICHAEL ORME.



MIXED METHODS.

FILMGOERS have no reason to complain of lack of variety or of interest in the influx of new pictures into London from the Continent, from America, and from our own studios during the last week or two. The batch of recent productions presents, indeed, much food for thought as well as entertainment, and if their quality is inevitably unequal, many of them have missed the top notch of excellence by a mere matter of inches. In three of them, at least, directional methods seemed to me to have fallen short of that complete unity of treatment and of subject that is essential to indisputable success, though all three are valuable contributions to the screen.

Take, for instance, the Italian picture and its sturdy little British companion that comprise the programme at the Academy Cinema. Dissimilar as they are, their cases are analogous. Both find their real strength in their approach to actuality and both are hampered rather than helped by their fictional interpolations. "Squadrone Bianco" ("The White Squadron"), which is based on a prize-winning book by the French author, M. Joseph Peyré, brings the Italian film industry back into the international arena. This drama of the Libyan desert and the Italian camel corps has a very definite purpose—a purpose that has nothing whatever to do with the story of a faithless, though finally repentant, woman, whose embittered victim seeks forgetfulness in Africa, discovers that the Army has no use for a dreamer, and comes through the ordeal of thirst, exhaustion, and fever to recognise the claims of his country, rejecting the lesser claims of love. An unremarkable piece of fiction is confined mainly to the opening and closing chapters of an otherwise remarkable picture. It is by no means its preponderant theme, which is the and closing chapters of an otherwise remarkable picture. It is by no means its preponderant theme, which is the indomitable spirit of Italy embodied in the man of iron,

our coasts, but the time has come to admit the necessity for a good story, however fine the camera work and however convincing the settings may be. For where the documentary element in a picture has a real and separate power, it demands a scenario of an equal strength to bring fiction into harmony with fact.

Hollywood has its own way of turning actuality into entertainment and is never afraid of the procedure colloquially described as "lifting off the lid." "Stand-In," at the Tivoli, is the latest example of those satirical excursions to the film city that penetrate the innermost recesses of the studios, expose their politics, and laugh at their foibles. Mr. Leslie Howard, as an expert from a New York banking-house who is determined to save the Colossal Studios from ruin and a forced sale, approaches his task with the precision of the mathematician and complete ignorance of the ways of the film-makers. Bewildered and baffled, he finds in Miss Joan Blondell, "stand-in" to a completely incompetent star, a good-natured and, indeed, affectionate guide through whom he becomes aware of the human element in the chaotic affairs of the Colossal, and heroically saves a desperate situation. The conflict between the protagonist of an exact science and a world in which affairs are anything but exact, results in a series of situations as diverting as they are sometimes caustic. Mr. Jay Garnett's direction, however, sandwiches satire with frank burlesque, and whilst Mr. Howard, Miss Blondell, and Mr. Humphrey Bogart's honest if, under the stress of private tribulation, sometimes bibulous, producer keep their excellent portrayals within the frontiers of satirical comedy, other characters stray into the realm of pure farce. This "mixed method" puts a spoke into wheels that often throw off a shower of brilliant sparks but might have revolved even more smoothly had their load been more evenly balanced.

MISS DEANNA DURBIN.

MISS DEANNA DURBIN.

Amongst the more recent arrivals at the London kinemas, such as the powerful adaptation of Maxim Gorki's famous drama of the submerged, "Underworld," at the Curzon, the lighthearted German comedy of Berlin's Bohemia, "Monica and Martin," at the Berkeley, and the dazzling display of fashion and vaudeville turns in "Walter Wanger's Vogues of 1938," that trails its clouds of Technicolor glories across the Odeon screen, I would bestow the highest honours on "100 Men and a Girl." For here is a picture, devised to carry an extraordinarily gifted young star to further heights, that fulfils its purpose admirably and judiciously. In her triumphant screen debut, Miss Deanna Durbin, who, her triumphant screen début, Miss Deanna Durbin, who,

still in her early teens, revealed a voice of adult calibre and a natural sense of screen values, was handled with notable discretion. Her second picture, now at the Leicester Square Theatre, presents her as the bright, particular star

"100 MEN AND A GIRL," AT THE LEICESTER SQUARE THEATRE: A STUDIO-PHOTOGRAPH SHOWING PATRICIA CARDWELL (DEANNA DURBIN); JOHN CARDWELL (ADOLPHE MENJOU); LEOPOLD STOKOWSKI, THE FAMOUS CONDUCTOR; AND MICHAEL (MISCHA AUER).

"100 Men and a Girl" has been described as one of the most brilliant pictures of the year. Its success is due in a large measure to the acting ability of the fifteen-year-old star, Deanna Durbin, whose efforts to obtain the services of Leopold Stokowski to conduct an orchestra of a hundred unemployed musicians provide a humorous and, at times, moving story.

of a story of ambitious and enterprising youth. Yet her burden, which she carries with astonishing ease, is considerably lightened by the ever-present background of orchestral music. Mr. Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, is a pillar of strength not only in a concert-hall, but in several scenes in which his quiet dignity is assailed, but never shaken, by Miss Durbin's shrill persistence. For the charming Deanna has to make a nuisance of herself, has to creep in repeatedly where she isn't wanted and suffer violent ejection, all for the sake of her out-of-work father (a trombone player) and an orchestra of unemployed musicians which she, relying on a feather-brained woman's idle promise, has formed. It needs the great maestro's hall-mark to secure an engagement. Thus he becomes the magnet that draws the little heroine into fibs, frenzied appeals and a last heroic bid for a hearing. Miss Durbin is a noisy, eager, irrepressible child until she sings, when—hey presto!—she changes to a mature artist, managing her pure, true voice most beautifully.

Her work has a joyous quality of

most beautifully.

Her work has a joyous quality of Her work has a joyous quality of spontaneity yet her comedy and her tears are timed to perfection. If Mr. Henry Koster's able and fluent direction is mainly responsible for this happy result, there can be no doubt that in Miss Durbin he has the collaboration of a born singer and a born comedienne whose response is swift and sure. Mr. Adolphe Menjou and Mr. Mischa Auer, as her devoted father and friend, support the young star in parts which they mould into character-studies, and Mr. Frank Jenks, as a musical taxi-driver, is outstanding amongst many diverting sidelights of a picture wherein comedy and music are smoothly welded.



"THANK YOU, MR. PEPYS!", AT THE SHAFTESBURY
THEATRE: CHARLES II. (BARRY K. BARNES) WITH LOUISE
DE QUEROUAILLE (ELIZABETH VAUGHAN) AND (RIGHT)
NELL GWYN (MARJORIE MARS).
W. P. Lipscomb's new play "Thank You, Mr. Pepys!" is based on
the "Life of Samuel Pepys" by Arthur Bryant. The story presents
the "Merry Monarch" in a far from traditional manner; for he is
shown as a serious-minded ruler, safeguarding the future of England's
sea-power with the aid of Mr. Pepys, who is equally determined to
maintain the efficiency of the British Navy.

sea-power with the aid of Mr. Pepys, who is equally determined to maintain the efficiency of the British Navy.

the Duce of the desert, who is the captain of the meharists—a character admirably realised by Signor Fosco Giachetti. When the film has freed itself of its unnecessary love-fetters, it plunges into action with the rounding-up of the camels for a punitive expedition into the desert. The screen has turned Africa's arid wastes and camel cavalcades into near-commonplace, but the Italian director, Signor Augusto Genina, and his camera-men have struck new chords in a powerful symphony of sand and sky and silhouettes.

In a like fashion, Mr. Ray Kellino, director of the British production "The Last Adventurers," a tale of the Grimsby trawlers, handles his major theme—all the phases of a dangerous industry from the catch to the market—and its not-unfamiliar pictorial aspects, with fresh vigour. Mr. Kellino spent six months with the fishing fleet in order to secure and set on record his vivid scenes of deep-sea trawling, of storm and mountainous seas that imperil the nets and of a doomed trawler breaking up on a perilous coast' while its crew is hauled to safety in a breeches buoy. So long as the picture remains true to the sea, it is absorbingly interesting and raised by superb photography to a high level of reality. But it comes to earth with a thud when the skipper and a young survivor of a rammed trawler turn their attention to a family feud and a silly love-affair. There can be nothing but applause for a growing perception of the drama and pictorial treasure close at hand in our towns, our rural districts, and along



"THANK YOU, MR. PEPYS!"; MR. PEPYS (EDMUND GWENN) STUDIES A SHIP-MODEL SUPPLIED TO KING CHARLES II

RAISING A 90:MILES:AN:HOUR GALE IN TANKS: A STUDIO



A SOUTH SEA ISLAND IN HOLLYWOOD; A CREATION THAT REQUIRED A DOCK, TWO-THIRDS OF A SCHOONER, AND 981,000 GALLONS OF WATER.



SUPPLYING A TROPIC BREEZE: WORKING FROM A BARGE NOISELESS WIND-MACHINES THAT BLOW AIR THROUGH LONG CLOTH TUBES AND CAUSE THE CLOTHING OF ACTORS TO FLUTTER.

When a Hollywood film-producer wanted a ninety-m.p.h. gale to devastate a when a froijwood nim-producer wanted a ninety-m.p.h. gale to devastate a South Sea island he turned on twelve acroplane engines, nine fire-hoses, and two roller wave-machines, and poured water down long chites from 50-ft. towers. This was done for Samuel Goldwyn's production of "The Hurricane," the authors of which are Charles Nordhoff and James Norman Hall, of "Muthry

MAKING THE BIG WAVES WHICH ARE SEEN DASHING A ROAT TO PIECES IN ANOTHER ILLUSTRATION: TWO SETS OF ECCENTRIC ROLLERS WORKING IN A TANK MEASURING TOO FF. SQUARE.

on the Bounty" fame. The sets are stated to have cost £30,000. The film has now been finished and shown in Heliywood, but the date of the London première is not yet announced. The largest of the sets covered 2½ acres, including a village of 24 buildings, a dock, two-thirds of a two-masted schooner, and 981,000 gallons of water, which filled the lagoon to a depth of five feet. Scores

STORM FOR "THE HURRICANE"-TO BE SHOWN IN LONDON.



FILMING AT THE ARTIFICIAL SOUTH SEA ISLAND AT THE GOLDWYN STUDIOS: A RAPT IN USE ON THE LAGOON; WITH PROPERTY PALMS AND BUILDINGS.



WHAT TWELVE AEROPLANE ENGINES CAN DO TO SIMULATE NATURE IN A WRATHFUL MOOD: ACTORS STRUGGLING AGAINST AN ARTIFICIAL BURRICANE; WHILE SHEETS OF WATER ARE SPRAYED FROM HOSES.

of coconut palms, made from eucalyptus poles and date-palm foliage, waved in the machine-made wind. In a second tank, 100 ft. by 100 ft., eight wind-machines and two sets of eccentric rollers which plunged into the water and moved back and forth with regular cadence not only created another hurricane, but also sent 3-ft. waves rolling and tumbling against the opposite shore,



COCONUT PALMS REALISTICALLY MADE FROM EUCALYPTUS POLES AND DATE-PALM POLIAGE, AN ARTIFICIAL BEACH, AND PROPERTY HUTS AND MISSION STATION: FILMING SOUTH SEA MADDENS AT HOLLYWOOD.



THE FURY OF A SOUTH SEA STORM IN A TANK AT HOLLYWOOD: AN INTENSELY REALISTIC SCENE OF A BOAT BEING DASHED TO PIECES IN THE GOLDWYN PRODUCTION OF CHARLES NORDHOFF AND J. N. HALL'S "HURRICANE."

a sandy beach. To film the climax of the hurricane, camera-men moved their equipment to a third tank, 150 ft. square. Here, as actors struggled against the wind in the raging surf, water from several tanks, on top of 50-ft. towers, surged downward to engulf them again and again. These tanks released the water into four chutes, sending down eight waves for each scene.

PICTURE pub-A lished for the first

time on this page on

October 2 last which showed the interior of

in 1665, seems to have

aroused a great deal

of interest, and among many who have written or spoken to me about it I have to render special thanks to Professor

P. van der Wielen, of the University of

Amsterdam, for send-

ing a large selection

tions are of paintings, but of the eighteenth,

not the seventeenth, century, so that the

suggestion that the

large picture referred

to above was the earliest of its kind in existence now receives substantial corroboration. The remainder

are engravings made

for the title-pages of

books: they seem to me extremely inter-

esting things, and I

for reproducing three them here, make no apologies

especially as the first

two are almost as accurate in their

representation of facts as the painting, with-out, of course, the

names of the various

illustrations which all bear upon the same subject. Some few of these illustra-

Dutch Pharmacy



PAGE FOR COLLECTORS.

MORE ABOUT APOTHECARIES.

By FRANK DAVIS.

the painting of Oct. 2—there's a haughty air about them both. Indeed, the difference between the apothecaries of Fig. 1 and Fig. 2 is uncommonly amusing. Fig. 1 apothecary takes his hat off very politely to an important client (doctor or layman) who hands him a prescription: Fig. 2 apothecary who hands him a prescription: Fig. 2 apothecary

keeps his hat on, while his customers take theirs off very humbly. The moral appears to be that if you want a bottle of cough mixture you will be received more courteously at Rotterdam than at Amsterdam, or—contrariwise—that Rotterdam pharmacists are not quite sure of themselves, for all their gardens and

monkeys, whereas their opposite num-bers in Amsterdam are very solid, competent and scientific citizens indeed. In both engravings will be seen the series of copper pans for the scales hanging from an overhead bar— these same copper pans which were a feature of the other

pharmacy of 1665. Fig. 3 is pure and delightful fantasy. I have no details about it, but I suppose Hagana means "The Hague." Phœbus rides in his chariot across the sky Æsculapius, holding the doctors' symbol of the entwined snake in one hand and some herbs in the other, kneels in adoration. Beyond is a wide landscape and a centaur. On the right is a palm-tree and a cactus—on the left the foliage of Northern Europe. In other words, the beneficent sun makes plant-life grow in all quarters of the globe and man's ingenuity uses it for the art of healing. I think this is a very pretty allegory, and more intelligent than most -and as the centaur, half-man and half-beast, is also holding a handful of vegetation, I should like to think that the engraver wishes to

APOTEKERS MSTELDAN sannes va

2. PROVIDING RATHER MORE SHOP DETAIL AND SHOWING THE CUSTOMERS TAKING OFF THEIR HATS TO THE APOTHECARY,

WHO REMAINS COVERED (FOR COMPARISON WITH (FOR COMPARISON WITH FIG. 1): A PLATE FOR "THE NEW IMPROVED AND ADDED LIGHT OF THE APOTHECARIES' AND DIS-TILLERS' ART," PUBLISHED Y · JOANNES VAN AVESTEYN AT AMSTERDAM IN 1661 (SECOND EDITION).

ALERI bij Pieter Tan Waeiber

EYDS-MAN der MEDICYNEN

PIETER

I. THE TITLE-PAGE OF THE PHARMACOPŒIA CORDUS, PUBLISHED AT ROTTERDAM BY WAESBERGHE IN 1656:
THE APOTHECARY TAKING OFF HIS HAT TO AN IMPORTANT CLIENT, WHO HANDS HIM A PRESCRIPTION (FOR COMPARISON WITH FIG. 2).

medicines — so important a part of the painting—and with the addition of certain imaginary decorations.

The earliest is the title-page of the Pharmacopæia of Valerius Cordus, published at Rotterdam in 1656 by Peter van Waesberghe, and entitled "Leyds-Man der Medicynen"—i.e., "The Leader of Medicine." This was presumably an up-to-date edition of the first Pharmacopæia published under official aussices. Valerius Cordus published under official auspices. Valerius Cordus, when a student at Nuremberg, made a large collection of medical recipes culled from various writers, and showed them to the local physicians, who encouraged him to print it and obtained the sanction of the city council. He afterwards became professor at the University of Wittenberg, and is still held in honour by pharmacists the world over as a learned pioneer. One must not take the engraving too literally—not every apothecary in Rotterdam chained a monkey to the base of his large mortar, nor did he own so delightful a formal garden as the one in the background, nor even live opposite one. the long and elaborate covered pergola, well kept and well grown. There is a Waesberghe (Isaac) who is known as an obscure engraver between 1650 and 1660—perhaps he was a relation of bookseller Pieter and engraved this plate.

The second illustration, dated 1661 (Fig. provides rather more shop detail, and for that reason will possibly interest more people. It is a plate for "The New Improved and Added Light of the Apothecaries' and Distillers' Art," published by Joannes van Ravesteyn at Amsterdam, Second Edition. Through the door in the distance is the distillery plant and an apprentice is earnestly engaged in pounding up something in the big mortar. The proprietor and his seated wife are oddly reminiscent of the proprietor and wife in



DELIGHTFUL FANTASY IN WHICH ÆSCULAPIUS, HOLDING THE DOCTORS' SYMBOL OF THE ENTWINED SNAKE IN ONE HAND AND SOME HERBS IN THE OTHER, PAYS HOMAGE TO PHŒBUS, WHO RIDES ACROSS THE SKY IN HIS CHARIOT: AN ENGRAVING BY D. COSTER (CIRCA 1700), WHO WORKED ALMOST ENTIRELY FOR BOOKSELLERS.

point out that medicine can cure animals as well as men. D. Coster, the engraver, c.1700, worked almost entirely for booksellers.

As far as engravings are concerned, these three must suffice—they give a very fair notion of the medical book-illustration of the period, when modern scientific pharmacy was at last emerging from darkness, though some of the ancient comicalities still persisted—for example, "Mathiolus, His Great Antidote against Poison and Pestilence," containing no fewer than 124 different ingredients, and another which contained, among much other nastiness, the essence "a fat fox of middle age, if you can get such a one.

In a different category and of profound interest, is such a picture as Rembrandt's "Anatomy Lesson": art-lovers know it as a great picture, but it is more than that—it is a landmark in the march of medical research.

As for the status of the medical profession at the end of the seventeenth and the beginning of the eighteenth century, you will perhaps remember two paintings in the Rijksmuseum, one by Adrian Backer, showing the Inspectors of the College of Medicine in 1683, and another by Cornelis Troost of that body in 1724—all important, prosperous people, with extremely intelligent faces.

Finally, there is in Amsterdam the Medical-Pharmaceutical Museum, which contains, among many other exhibits illustrating the progress of medicine, a reconstruction of both Apothecary's shop and Laboratory.

THE BURLINGTON FINE ARTS CLUB WINTER SHOW:

EXHIBITS OF SPECIAL INTEREST TO BE SEEN IN THE GALLERY.



AN AUTOMATON CLOCK OF ELABORATELY CHASED COPPER AND GILT (AUGSBURG WORK; C. 1600)—IN THE FORM OF A MOVING GLUTTON SEATED IN A CAR DRAWN BY TWO ELEPHANTS.—[Lent by the Hon. S. R. Vereker.]



"THE DEPOSITION FROM THE CROSS": ONE OF THE MOST FAMOUS WORKS BY THE MASTER OF ST. BARTHOLOMEW'S ALTAR (FIFTEENTH CENTURY), PAINTER OF THE SCHOOL OF COLOGNE.—[Lent by Viscount Halifax.]

The Winter Exhibition of pictures, drawings, furniture and other objects of art in the Gallery of the Burlington Fine Arts Club opened on December 7 and will close about the end of February. In connection with the automaton clock, objects such as these were meant to run by clockwork along the banqueting table, and in this case the arms moved, the eyes rolled, and the tongue wagged by the same means. The armour of Henri II., who, it will be recalled, died



ARMOUR OF HENRI II., KING OF FRANCE (1547-1559): A SUIT OF RUSSET AND GILT EMBOSSED WITH FOLIAGE AND BEARDED MASKS—SHOWN IN A CLOUET PORTRAIT.—[Lent by Major the Hon. J. J. Astor, M.P.]



OF ADDITIONAL INTEREST IN VIEW OF THE CONTROVERSY OVER THE PANELS ROUGHT FOR THE NATIONAL GALLERY: "PORTRAIT OF A MAN"—BY TITIAN (1477-1576); ATTRIBUTED BY SOME TO GIORGIONE.—[Lent by Viscount Halifax.]

from a wound received in a tournament, is the same as that he is shown wearing in his portrait by François Clouet (also exhibited in the Club). "Portrait of a Man," known as the Temple Newsam Titian, has been ascribed by some authorities to Giorgione, and is especially interesting just now in view of the controversy as to the authorship of the four panels recently bought for the National Gallery with the aid of the National Art-Collections Fund.



BEAUTY THAT IS UNSURPASSED.

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a section some



"WONDERS OF THE GREAT BARRIER REEF": By T. C. ROUGHLEY, B.Sc., F.R.Z.S.*

By SIR JOHN SQUIRE.

THIS book, I think, is one of the best-produced L books that has ever come out of Australia. The author is the Economic Zoologist of the Technological (this is one of the words which always puzzles me) Museum of Sydney, and he was recently for three years President of the Royal Zoological Society of New South Wales. He is author, also, of a book called "The Cult of the Goldfish." The zoological credentials are obviously all right. But the main point is that the book has been produced and published in Australia and that the "fifty-two Natural Colour Photographs by the Author" are quite lovely. The printing is also good. Australia, in this department, has obviously Advanced.

The South Seas are covered with small islands surrounded by coral reefs, most of them obligingly having an aperture to let ships, properly steered, into the lagoon. Australia, considered in one way, is logical (this is one of the words which always puzzles



THOUGHT TO HAVE INSPIRED TALES OF MERMAIDS (PRESUMABLY WHEN SEEN IN TH THE AT NIGHT!): AN INTIMATE STUDY OF

a continent; considered in another, it is the largest of the South Sea Islands. Those industrious coral insects, who sacrifice their whole lives in order to build up Everests, of various colours, from underneath the sea, apparently could not quite make up their minds what it was. They took it on, as a South Sea island, for 1250 miles along the East Coast, and then they thought the place was too large for even their patience to surround; and they have left us with the Great Barrier Reef. It doesn't surround the vast island; but, as the preface to this book says, "it is the greatest barrier reef in existence, and for the interest, variety and beauty of the life it contains, it is probably unrivalled by any other region of similar extent, whether on the land or in the sea. . . In the Great Barrier Reef, nature has allowed herself to Reef, nature has allowed herself to run riot. Marine animals which elsewhere are small and incon-spicuous may grow here to be giants of their race; those which elsewhere are drab and unattractive may be seen here displayed in the most brilliant of colours. The colourful life of the reef is one of its great-est attractions. Whether it be the

e." Wonders of the Great Barrier Reef." By T. C. Roughley, B.Sc., F.R.Z.S., Economic Zoologist, Technological Museum, Sydney; President of the Royal Zoological Society of New South Wales, 1934-6. With fifty-two Natural Colour Photographs by the Author. (Angus and Robertson, Sydney and London; 15s.)

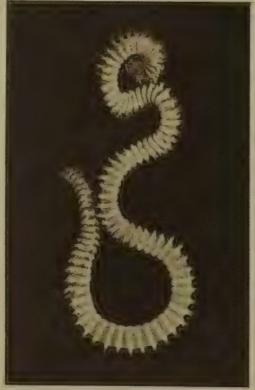
delicate tints of the corals or the brilliant hues of the fish and the clams, the beauty displayed by the reef is not surpassed by any other forms of life, not even by the flowers of our gardens. No



USED BY THE ABORIGINES OF THE COOKTOWN DISTRICT DURING THEIR INITIATION CEREMONIES: A BEESWAX MODEL OF THE STONE-FISH; PROBABLY THE WORLD'S MOST POISONOUS AND UGLIEST FISH.

description can adequately convey to the mind an impression of the beauty of the coral and the life associated with it, and it was a realisation of this which stimulated me to obtain the natural-colour photographs which illustrate this book."

Any reader of this book will be glad that the author was so stimulated. The frontispiece is enchanting; it is called "A Coral Garden" den," and shows a tough tangle of corals, emerald, sage, pink, beige, light blue, dark blue, purple, magenta, violet, scarlet and crimson, which for sheer riot of colour and fantasy of form



SHOWING THE CLUSTERS OF SPINES ALONG ITS SIDES, WHICH CAN PENETRATE A THICK LEATHER CLOVE WITH EASE: A BRISTLE-WORM WHICH, WHEN PICKED UP BY MR. ROUGHLEY, EMBEDDED THESE WEAPONS IN THE TIP OF HIS INDEX FINGER, LEAVING IT PARTIALLY NUMBED FOR SIX WEEKS AFTERWARDS.

Reproductions by Courtesy of the Author and Publishers of "Wonders of the Great Barrier Reef."

and beauty and grace none can surpass it. zebra-like body is covered with vertical scarlet stripes of irregular width on a creamy ground; its great expansive dorsal and pectoral fins open like fans richly decor-

ated with similar stripes, the individual rays with trailing, feather-like edges; the tail and anal fin are beautifully spotted, while the huge ventral fins are a rich greenish-purple con-spicuously splashed with white

There is the mud-skipper, or walking-fish: "The mud-skipper is a piscatorial paradox — it will drown if kept under water"—the sentence suggests a cartoon of a mud-skipper, high and dry cocking a snock and dry, cocking a snook and saying: "If you call me a fish out of water, I am." There is the archer-fish (of which all particulars can be found in certain books by Mr. E. G. Boulenger, and which, I believe, lives in the Malay Peninsula also),



BASKING IN THE SUN AND BREATHING THROUGH ITS TAIL: WHICH WILL DROWN IF KEPT UNDER WATER. MUD-SKIPPER,

knock all the toodeliberate dreams of the Surrealists sideways-and remain natural and restful at that. And it was all photographed un-

der water. The book, though systematic and truthful, is meant for the layman, and not the professional scientist.
The author takes us to the Reef, discusses coral, its nature and kinds: proceeds to the flowers of the reef, the sea-stars and sea-urchins; moves on to the turtles, the crabs, and the lovely shell-fish, the nautilus and argonaut, and then gets on to the larger frequenters of the Reef.

There is the poisonous stonefish. There is the butterfly cod-fish: For comeliness

which shoots insects with well-directed spurts of water. There are box-fish, cow-fish, toad-fish, porcupine-fish, and ornate-sharks: there are also mermaids.

The author says: "Credence was given by many The author says: "Credence was given by many Western Europeans to the mermaid, as it was also to the sea-serpent, until quite modern times." I wish he hadn't dragged in the sea-serpent; even before Commander R. T. Gould wrote his entirely scientific and convincing book, I believed in it. In mermaids I do not (though I should greatly like to) believe; and the likeliest foundation for the myths about them is the existence of the dugongs and about them is the existence of the dugongs and manatees

The dugong—known locally not as siren or as nereid, but as "sea-cow"—is found all along the Great Barrier Reef. It runs to nine feet, and may weigh half a ton; it is a mammal; and man the devastator has taken great toll of it for oil, flesh and hide. It is harmless and vegetarian and has one child at a birth; and it is affectionate. Mr. Roughley says: "Now, if the slaughter of dugongs is allowed to continue unabled. continue unchecked, it is inevitable that with the use of modern and efficient nets their systematic pursuit will reduce them to the point of extinction, and every effort must be made to see that this does not occur, for the dugong has a very great scientific interest, and is one of the most harmless creatures of the sea.

" And our sailors will be robbed of a most valuable

source of inspiration."

Trees, sea-slugs, birds, pearls all come into this fascinating book, which might induce any boy to go beach-combing. But I end as I began: it is a fascinating book, and the pictures

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SOUTH AFRICA

NOTES FOR THE NOVEL-READER. FICTION OF THE MONTH.

"THE SQUARE PEG" is a tempestuous story of the English countryside—the challenging story, told by Mr. Masefield with vibrant feeling, of how a humanitarian parvenu fought and vanquished that privileged institution, the Tatshire Hunt. It is tolerant to the mannerly

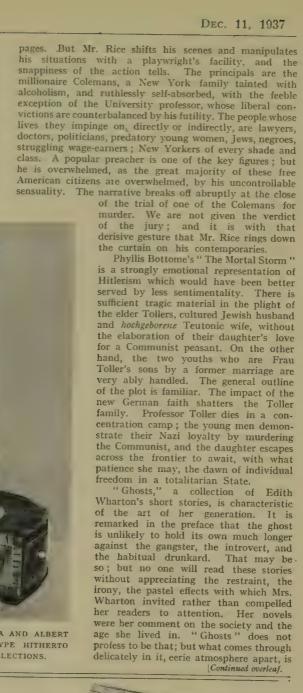
old squires, but, for all that, the angels are on the side of their adversary, Frampton Mansell was a vindictive man; yet from his indignation and desire to hurt sprang beauty and the homes of men. And from the fox-hunters— what? It was the sterile land, the neglected loveli-nesses of Tatshire that struck Mansell first, when he and Margaret, his bridehe and Margaret, his bride-to-be, were restoring the derelict little manor house that was to be their future home. His quarrel with the Hunt was brewing, and after she was killed in a car accident on their wedding eve and he left desolate and embittered, it rose to boiling-point. He had fenced in a covert He had fenced in a covert to be her sanctuary fo birds and wild creatures birds and wild creatures; he had shot the hunted fox with a merciful bullet as it reeled, spent and draggled, across his path. The young bloods and hard-faced sportswomen harried and baited him; Mansell savagely returned insult with insult. They insult with insult. They plotted their master-stroke tore down his gate and wire, laid a drag, and

wire, laid a drag, and halloed the pack through the sanctuary—reckoning, to their undoing, without the power of his wealth and creative genius. Mansell was a practical visionary (and an art-lover, too, which is by the way), and that not merely as the inventor of a gun so deadly his dream was it might

banish war. His retaliation was to buy up and enclose the Hunt's best country, rear a model factory high upon it, and plant a garden city for the workers and a National Park at its heart. . . The noise of battle dies away, the fox-hunters lick their wounds, and there remains the poet's vision of a regenerated hunting shire.

No such constructive intention is to be discovered in Elmer Rice's first novel, "Imperial City," a book so saturated with the lusts and money-greed of

and money-greed of its characters, so arid in its survey of humanity, that it is remarkable it



delicately in it, eerie atmosphere apart, is

[Continued overleaf.



should hold one, as

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her constant awareness of the inward conflict between good and evil. Her master has been Henry James, and one at least of these finely imagined tales comes very near to the perfection of "The Turn of the Screw."

good and evil. Her master has been Henry James, and one at least of these finely imagined tales comes very near to the perfection of "The Turn of the Screw."

Imagination, says David Pilgrim, must fill the gap that history has left vacant; and with that he mortises together the romantic interest of "So Great a Man" with the solid material of historical research. The period is the eleven months when Napoleon was advancing his intervention in Spain, the first fateful step on the road that was to end at Waterloo. He is seen from the angle of vision of the generals who served him, the women who loved him, the soldiers who were to die for him, the intriguers of the Court, each in turn revealing a facet of his personality. There is a little juggling with time and place; Marie Walewska and Talleyrand, for example, are arbitrarily shifted about to serve Mr. Pilgrim's purpose. Felix Marbot is the young officer who escorts the Walewska from Poland to Paris and rides with the Emperor's dispatches into Spain. The winter campaign provides a vivid panorama of the hazards and bloody sacrifices of the Imperial Army, and of the stubbornness of the British retreat. "So Great a Man" should not be missed by the intelligent reader. It is historical fiction of the highest class.

Susan Goodyear is as much at home in a college square as she was in the cathedral close. She is an intimate novelist who draws her chair into the group round a collegiate tea-table, and is by no means scornful of the friendly gossip of a good lady who may be darning the professorial socks. But "College Square" is something more forceful than cup-and-saucer comedy. Jealousy is the motive in it; the jealousy of a Vice-Principal for the young new Principal who had been appointed over his head, and the unscrupulousness with which the elder man fought for his own hand. It is a searching excursion into the emotions of provincial professors and their families, alert with the hopefulness of the young people who look forward to their mating, and sad with the reflect

is fantastic

"A Stranger and a Sojourner," by Nora K. Smith, is a first novel that has just missed its mark. It is good in the descriptions of the hard, toilsome life on a Derbyshire farm, though they are photographic rather than imaginative. It is sincere, and Miss Smith knows the heart of a child. What she lacks is knowledge of men and women. She can write, but she has yet to prove she can deal with psychological complexities. Miss Margaret Paul's illustrations are admirable.

"The Sailor's Holiday" is one of Eric Linklater's crackling, spinning extravaganzas, a literary Catherine wheel if ever there were one. Henry Tippus, the vagabond sailor (who never knew he was being funny), coruscates gloriously from the moment he leaves the "Trojan" and "A Stranger and a Sojourner," by Nora K. Smith,

her roaring Cap'n to his philosophical return. Henry was an opportunist, and no shoregoing adventure within reach escaped him, whether it were the chance to figure in a temperance fanatic's collection of reformed drunkards or to lend a seamanly hand in lowering a Colonel's eloping daughter, bed and all, from an upper window in her father's house. As for his persuasion in spinning a yarn, you must get "The Sailor's Holiday" and see how long you can keep a straight face in Henry's company.



THE MASTERPIECE OF THE WEEK (BEGINNING DECEMBER Q) THE MASTERPIECE OF THE WEEK (BEGINNING DECEMBER 9) AT THE VICTORIA AND ALBERT MUSEUM: A BRONZE YU, OR COVERED PAIL FOR SACRIFICIAL WINE, DATING FROM THE EARLIER CENTURIES OF THE CHOU DYNASTY (I122-249 B.C.). One of the chief charms of this bronze yu is the rich and lustrous seaweed green of its patination. But the designer and the maker—if they were not one and the same—were undoubted past-masters of their craft. Especially noteworthy is the splendid reticence with which the main decoration has been restricted to three almost equal bands of ornament at the three most appropriate points on the otherwise plain surface of body and cover.

"Mundos" has inspired John Goss's "Cockroaches and Diamonds" in more ways than providing the title. Albert Pumphrey's experiences take place somewhere in the Tropics, where the Mush-Mush—season of heat and rain and stench and mosquitoes—depresses Albert's spirits but exhilarates Mr. Goss. This is a generous entertainment, richly stuffed with good things. Being a musician's book, it is sub-titled a Sonatina, and divided into movements—Allegro ben Moderato, and so on. But why a genial satire should wind up with the horrors of the Third Degree as they are practised by the monkey-faced policemen of the Zhamanese Empire is inexplicable.

M. Poirot has been to Egypt. He may go tripping, but Mrs. Christie never trips (in the other meaning of the word), and "Death on the Nile" is a flawless mystery. The people are entirely credible; very like you and me and all of us—except, of course, when they commit murder. Careful and audacious planning was, paradoxically, what gave the Nile criminals away. It is superfluous to add that it is also the foundation of Mrs. Agatha Christie's plots, and one of the secrets of her success. Nor is it necessary to remark the efficiency with which John Rhode has acted on his own advice in "Proceed With Caution." It goes without saying that his latest thriller is foolproof, brilliant as well as solid, and the handiwork of an expert craftsman.

"The High Sheriff," by Henry Wade, ingeniously

brilliant as well as solid, and the handiwork of an expert craftsman.

"The High Sheriff," by Henry Wade, ingeniously eliminates a blackmailer; and has a higher claim to notice. The sensitive portraiture of the High Sheriff, a nerveracked ex-officer, and his family and friends, singles it out for commendation to other readers besides the detective-story fan. Gladys Mitchell's "Come Away, Death" is another murder story out of the ordinary run. The murder is no great matter; all that is required to revel in Mrs. Bradley (which is to say, Mrs. Mitchell) in her most impish humour is to keep pace—if you can—with her and the cranky Professor who gyrates, so solemnly and unprofitably, in and out among the marbles and ancient mysteries of Greece.

BOOKS REVIEWED.

The Square Peg. By John Masefield. (Heinemann; 7s. 6d.)
Imperial City. By Elmer Rice. (Gollancz; 10s. 6d.)
The Mortal Storm. By Phyllis Bottome. (Faber and Faber; 7s. 6d.)
Ghosts. By Edith Wharton. (Appleton-Century; 7s. 6d.)
So Great a Man. By David Pilgrim. (Macmillan; 8s. 6d.)
College Square. By Susan Goodyear. (Chatto and Windus; 7s. 6d.)
A Stranger and a Sojourner. By Nora K. Smith. (Hodder and Stoughton; 8s. 6d.)
The Sailor's Holiday. By Fric Lipklater. (Cate: 2s. 6d.)

Stoughton; 8s. 6d.)

The Sailor's Holiday. By Eric Linklater. (Cape; 7s. 6d.)

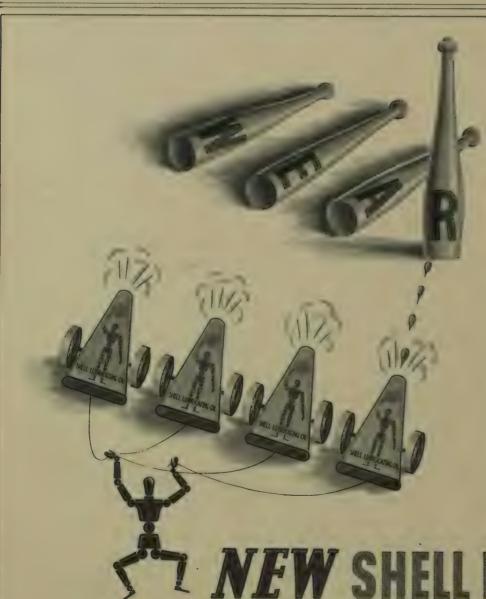
Cockroaches and Diamonds. By John Goss. (Bodley Head; 7s. 6d.)

Death on the Nile. By Agatha Christie. (Collins; 7s. 6d.)

Proceed With Caution. By John Rhode. (Collins; 7s. 6d.)

The High Sheriff. By Henry Wade. (Constable; 7s. 6d.)

Come Away, Death. By Gladys Mitchell. (Joseph; 8s. 6d.)



WAR ON WEAR Shell has produced what is believed to be the best lubricating oil, and the most successful weapon for attacking the problem of wear in motor engines. It follows two years of work by chemical engineers, of testing in laboratories, on the bench and on the road, in all sorts of cars. It is the product of an improved solvent-extraction process carried out in the new Shell Haven plant—the most modern in existence.

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THE WORLD OF MUSIC.

OPERA AND CONCERTS.

JUST as the concert activity is about to diminish temporarily before Christmas, the Imperial League of Opera is providing the musical public with a fortnight of opera in English at Covent Garden. The repertory is an excellent one; including "Tristan and Isolda," "La Bohème," "Madame Butterfly," "Hansel and Gretel," "The Barber of Seville," and "The Tales of Hoffmann." The company has had a very successful provincial tour and possesses some first-rate new material, as well as a number of the best-known British singers. In the production of "Tristan and Isolda," Miss Eva Turner made her first appearance at Covent Garden in the rôle of Isolda, and her fine voice and impressive personality made a striking effect. She has command of a strong singing tone, but her piano-singing would be improved, I think, if it were steadier. She was partnered at the last moment by Gotthelf Pistor, who came from Berlin to replace Walter Widdop, and gave a strikingly romantic performance.

romantic performance.

The production of "The Tales of Hoffman" deserves great praise. In many ways it challenged comparison with the fine production of this opera at Covent Garden during the International summer season. A tenor new to me, Mr. Ben Williams, made a favourable impression in the title-rôle, and I preferred the Giulietta of Monica Warner to that of the French soprano who sang the part in the summer. Miss Warner has the merit of not forcing her tone, but she needs, nevertheless, to give a little more body to her singing. Mr. Arthur Fear, in the triple rôle of Coppelius, Dappertutto, and Dr. Miracle, was effectively forcible, and his diction was excellent, but his voice seems unsteady at moments. The perfect acting of Octave Dua as Spalanzani was a pleasure to watch, and great praise must be given to that fine artist Noel Eadie, who commands a real coloratura technique and also acted well as Olympia. The Antonia of Lisa Perli was another praiseworthy performance. The whole production was smooth and efficient, and Mr. Robert Ainsworth proved himself a thoroughly capable conductor.

The excellent Sunday afternoon concerts at Covent Garden, conducted by Sir Thomas Beecham, are proving a great success and are drawing large audiences, the cheaper seats being frequently sold out. A wonderful Concerto for Oboe d'Amore and orchestra by Bach, which was superbly played by Leon Goossens,

was one of the most notable features of this series. This work, rescued by Sir Donald Tovey from its attributed cembalo form, is a masterpiece of the highest quality, and it is to be hoped that Sir Thomas will repeat it in the future. The programmes of these concerts are very well chosen as a whole, being selected from the lesser, as well as the better-known, classics. I wish, however, that Sir Thomas would moderate a little his enthusiasm for Delius. The pianoforte concerto by Delius, played by Kilenyi, is a very weak work even for Delius, and such compositions do nothing to brighten a gloomy London Sunday afternoon.

to brighten a gloomy London Sunday afternoon.

Sir Adrian Boult was also responsible for giving us a large dose of Delius in an otherwise fine concert which included the "Manfred" overture—one of Schumann's finest works—the B flat pianoforte concerto by Beethoven (delightfully played by Solomon), and Tchaikovsky's E minor Symphony (No. 5). Of the last-named, Sir Adrian Boult and the B.B.C. Symphony Orchestra gave a truly superb rendering. It seems as if the visit of Toscanini has galvanised both this orchestra and its conductor into new life, for they are playing better than ever before.

A word must be said about the concert of British music which her Majesty the Queen attended at the Queen's Hall. Two new choral works, William Walton's "In Honour of the City of London" and John Ireland's "These Things Shall Be," were given their first London performances under Sir Adrian Boult. Mr. Ireland's work is vigorous and Elgarian in its nobility of sentiment and slightly "Land-of-Hopeand-Glory-ish" expression. Mr. Walton eschews sentiment for a rather complicated vigour. His composition, however, has occasionally an attractive richness of texture and, on the whole, in my opinion, shows a finer taste and a more certain craftsmanship than the popular "Belshazzar's Feast."

W. J. TURNER.

"THANK YOU, MR. PEPYS!", AT THE SHAFTESBURY.

M. P. LIPSCOMB would seem to have repeated the success of "Clive of India." "Thank You, Mr. Pepys!" is a poor title, suggesting as it does a musical comedy. The original one, "Ninety Sail," had dignity, and was sufficiently explicit for anyone intelligent enough to wish to see a play in which history, for once, had not been distorted. Based on Mr. Arthur Bryant's erudite "Life of Samuel Pepys," the play shows us a man who is not the wine-bibbing, food-loving, woman-chasing

character of his own Diary, but, rather, a hard-working Civil Servant. This is the Pepys as posterity sees him; rather than as he saw himself. Mr. Edmund Gwenn, returned to the London stage after far too long an absence in Hollywood, plays the rôle with commendable restraint. Many will think that it is the best thing he has done since his Hornblower in "The Skin Game." He shows Pepys as a modest little man, still with a taste for liquor, but with a zest for work and an incorruptibility rare in that time. The plot has a melodramatic turn. There is plotting and counterplotting. Charles II. borrows money from the Catholics with the ostensible purpose of employing it against the Protestants; and vice versa. All the time, however, diligent little Mr. Pepys, struggling against failing eyesight, is using these well-begotten gains (if one may put it that way) to rebuild the British Navy, so that the knavish tricks of his country's enemies may be confounded. There is an impressive and pathetic last scene, when the King reviews his fleet of "Ninety Sail" at Spithead, and Pepys, graciously invited to the quarter-deck, peers with dimmed sight at the Navy he created, but cannot see. Mr. Barry K. Barnes makes an ideal Charles II. Beneath a free and easy demeanour, he suggests the monarch who has been maligned by history. Miss Marjorie Mars makes a too brief appearance as Nell Gwyn. An excellent production.

In connection with a page of photographs in our issue of Nov. 20, illustrating specimens in the International Hunting Exhibition in Berlin, we have received an interesting letter from Lord Tavistock, in which he states; "The animal described in your issue of November 20th as "the extinct 'Pierre Loti' deer" is Père Davide's deer (Elaphurus davidianus). It is extinct in China, but a herd survives at Woburn Abbey, Bedfordshire." A herd of these deer was formerly kept in the gardens of the Summer Palace in Pekin, and they are remarkable for their curiously shaped antlers.

Of the thousands of Christmas cards which will shortly be bearing their message of friendship and greeting all over the world, a very large proportion must emanate from the house of Messrs, Raphael Tuck and Sons. Beautifully printed, with a bewildering variety of design, the cards range in price from 2s. 6d. to rd. each, and it should be possible for a selection to be made from these to suit all tastes and all pockets. Parcels containing Christmas gifts look more festive with a tag, stamp, or seal attached, and Messrs. Raphael Tuck have introduced a new series of these. Among the hundreds of books published by this firm are many which would make a suitable gift for a child, including "Father Tuck's Annual for Little People."



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This England...



Sedgemoor—Somerse

THE countless lovers of Lorna Doone will remember how John Ridd was confused upon Sedgemoor, and between dyke and darkness ne'er found the battle. Macaulay, writing of that same pitiful combat notes: "It is by no means unusual to find farmers who cultivate the same lands which their ancestors cultivated when the Plantagenets reigned. The Somersetshire traditions are, therefore, of no small value to an historian." But this is surely true of all Englishmen, whether they stay in one place or wander the earth: they carry tradition with them. Is it not, at bottom, the tradition of great English brewing (so instantly appreciated) that has made of Worthington a national beverage, where once it was the benison of but a few thousands in the Midlands?









Fashions for Christmas.

The loveliest of dresses have been created for the Christmas and New Year festivities. Black is inevitably right for all occasions, colour coming second. Many of the most flattering affairs silhouette the figure until some inches above the knees, when a flare is present. Belts are introduced with diswhen a flare is present. Belts are introduced with discretion; those who are not so slender as they would like to be must leave this accessory severely alone. The accepted coatee with puff sleeves and pleated "bustle" is often seen. When the dress is of black stiffened or soft lace a touch of colour is convecented on the home of the medical position. is represented on the hem of the underdress; it should harmonise with the jewellery. Lamé dresses in gorgeous colourings have come into their own; their aspect is statuesque. Princess evening coats in satin damask or brocade have many adherents, but frankly it must be confessed that nothing has appeared to cast a shadow over silver and white fox capes, some being of regal magnificence.

Something Different.

There is a decided vogue for jewellery of the 'nineties, the gold bracelet being a great favourite. Victorian in conception but modern in execution is a bracelet composed of massed gold links, the barrel-shaped fastening studded with diamonds and concealing a miniature watch, which is a perfect time-keeper and concealing a miniature watch, which is a perfect time-keeper and very decorative. Extremely effective for day-time wear is the black enamel snake, set with real diamonds; that the number of these precious stones is limited may be gathered from the fact that the price is only twelve guineas. Diamond "clips" are relieved with rubies or amethysts, a new note being struck by the invisible setting. Sometimes a clever little gadget is introduced, accompanied by an elusive fragrance. A costume necklace of pearls is rendered more becoming when eight inches of black beads take the place of the pearls at the back, as in some incredible manner they make the neck take back, as in some incredible manner they make the neck take unto itself swanlike proportions.

For the Not Quite Grown-Ups.

There is no doubt about it that Marshall and Snelgrove (Oxford Street) have solved the problem of dressing the not quite grown-ups. It may be that they have left school or are on the eve of doing so. Much to be desired is the picture frock in the centre of the page; it is carried out in silk net mounted on taffeta, finished at the waist with an important taffeta sash. On the extreme left of the page is a dress made of very heavy poult. The bodice is draped and trimmed with a cluster of flowers; it will be noticed that the full skirt fits neatly at the waist, and of it one may become the possessor for seventy shillings. There are many variations on this theme for the samings. There are many variations on this theme for the same price. On the right may be seen the new ballerina frock of heavy poult. It is cut with a high-waisted bodice and deep, corded waistband, an enamel bow finishing the frill at the neck; it is suitable for a girl from thirteen to sixteen years of age, or even older.

Dressed for the Parties.

Everyone likes to see the little people looking their best at parties, and are pleased when simplicity is the characteristic feature of their frocks. Flowered crêpe-de-Chine has been used by Marshall and Snelgrove for the dress worn by the used by Marshall and Snelgrove for the dress worn by the little girl at the top of the page on the left. It is hand-made, smocked at the waist, and may be copied in many colours, including the new rose-leaf shade. In the twenty-inch size it is 69s. 6d. Blonde lace makes the frock in the centre, which is posed on pale shell-pink satin and trimmed with ruches of lace; the puff sleeves and full skirt are particularly flattering. There is nothing that the nursery folk resent more strongly than being wrapped in a shawl en route for the party. So for the toddler there are velveteen capes, gathered at the neck, with collars of fur; they can be worn over the most attractive frocks without crushing them. And, of course, the day before the party a visit must be paid to the hairdressing department, so that the tresses can be cut and arranged in a becoming manner that the tresses can be cut and arranged in a becoming mannerthe children love it.

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After leaving Colombo, these fortunate few will travel to Madura, Travancore, Cochin, Mysore, Hyderabad, Jodhpur, Jaipur, Kashmir, Patiala, Udaipur, Rutlam, Baroda and Bhopal.

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Each guest can be certain of bringing back, ready-cured, the skin of his own particular prize.

The entire journey in India will be by special Orientourist super-luxury train, which will include private bathrooms with showers, sitting rooms and writing rooms.

Each member of the party will have his or her own Indian servant.

In view of the fact that there will be 23 days' shooting, the cost of the cruise is cheap—cheaper than a Pheasant-shoot in England.

The cost of the whole journey will be 750 guineas per person inclusive.

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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

PROLONGING PROSPERITY.

AN interesting contrast was lately drawn by Sir Robert Kindersley, in speaking to members of the Industrial Co-Partnership Association, between the conditions of business in this country and in the United States. The subject that he was discussing was that of measures for prolonging prosperity. He pointed out that hitherto the view had been largely held that prosperity and depression came in cycles of eight to ten years, and that nothing could be done to stop this alternation. Recently, people's minds have been turned in other directions, and there was a fairly general belief that depression could be avoided fairly general belief that depression could be avoided by what is called economic planning. In Sir Robert's belief something simpler than economic planning would suffice to control the situation. This planning might be a useful accompaniment, but nothing could really succeed unless the relations between Capital and Labour were satisfactory. "The essentials," he went on, "for continued prosperity were international peace, a reasonable standard of life involving a proper distribution of wealth, a distribution of the products of the soil which would guarantee a proper return to producers, and confidence of the peoples of the world in the finances of their Governments."

LABOUR AND CAPITAL IN BRITAIN.

It will be noted that some of these essentials, notably international peace, are not things on which we in this country are able to decide for the rest of the world'; though it is certainly true that the determination which we have shown to be fully armed in the cause of peace has had a wholesomely deterrent effect on the warlike ambitions of some of our neighbours. We cannot secure for other peoples that confidence in the finances of their governments which is necessary for their prosperity. All we can do is to continue to set a reasonably good example with regard to our own financial extraorders. with regard to our own financial arrangements. One of the great advantages that we possess in this country is the excellent relations now ruling between Capital and Labour. Labour is determined, and

quite rightly, to protect its standard of life and comfort as far as possible against the consequence of the rising cost of living, and to improve that standard as rapidly as may be, by obtaining a continually increasing share of the growing prosperity which we hope is in store for us, and for the rest of the world. when these depressing war-clouds have been dispersed. At the same time in this country, Labour recognises that it is not possible to force the pace too fast in this direction, and that the question of foreign competition in neutral markets, and in our own, is one that cannot be ignored. Employers also are, as a general rule, in a much more reasonable frame of mind on the question of the payment of labour than they were a generation or two ago. They recognise that a wellpaid and comfortable working-class is the soundest foundation for the general activity in consumption upon which business prosperity depends, and they are ready to listen and accede to all reasonable claims of labour as far as the question of competition will allow them to do so.

THE CONTRAST WITH AMERICA.

It is in these matters that the contrast between Britain and the United States is most marked. Here, we are only afflicted with a certain amount of doubt in some quarters as to how long our present prosperity can be maintained, depending, as it does, to a certain extent, on so many factors which we are not able to influence directly because they are external in origin. There, one of the most rapid business recessions that have ever been seen has already taken place in the last three or four months. The causes of that decline are manifold, but two of them stand out prominently, the animosity and mistrust between the Government and the business leaders, and the hostile and bitter relations between Capital and Labour.

HOPES FOR IMPROVEMENT IN AMERICA.

Unless relations between Government and business on the one hand, and Capital and Labour on the other, can be improved very rapidly on the other side of the Atlantic, there is considerable danger that the recent recession in American business may go still further, with a highly adverse effect on the trade of the rest

of the world. It has, however, lately appeared that there is a good chance of a great improvement in the relations between the Government and business The Wall Street market, whose mistrust of the President seems to be so bitter as to blind its judgment rather seriously, has been disappointed by the two momentous messages which Mr. Roosevelt has lately delivered to Congress and to his country. In the first, however, he definitely invited the co-operation of private enterprise in checking the recession of business; and in his second message he showed it a great opportunity for fulfilling his task by indicating the need of the United States for a five-years' house-building programme involving a cost of from £2,500,000,000 to £3,000,000,000. It is well known that house-building activity has been for some years at a very low ebb in America, and the extent and cost of the programmes sketched by the President show that he is determined to stimulate enterprise in this direction, so necessary for the proper standard of comfort of his people. That the programme will be carried out there can be no doubt; for Mr. Roosevelt intimated in his first message that if private enterprise could not see its way to co-operating in the processary could not see its way to co-operating in the necessary measures, the Government would go ahead without it. It seems, however, that there is also good reason to expect that the unfair and ill-considered taxation which has lately hampered private enterprise may be amended or abolished, and it may therefore be hoped that the great house-building programme will be carried out by harmonious co-operation between the Government and business. From the point of view of British investors, however, the most important thing about this new feature in the situation is the prospect of America's demand for the immense amount of materials required for this gigantic programme. This demand will make a very great difference to the world-wide will make a very great difference to the world-wide market for commodities, and so will improve the prospects of expanding international trade, which is so necessary to our future prosperity, when in three or four years' time we shall have finished our rearmament programme. Our problem of maintaining prosperity has thus been greatly simplified by this new feature in the American outlook, and is another good reason for the greater confidence in British securities lately shown by British investors. securities lately shown by British investors.



Christmas Cruise

DEC. 20 "Vandyck" from Southampton to Madeira (for Christmas Eve Festivities) Santa Cruz de la Palma, Las Palmas, Teneriffe and back to Madeira for New Year's Eve Celebrations. Returning to Southampton Jan. 5.

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FEB. 5 "Vandyck" from Southampton to Madeira, Barbados, Trinidaci, St. Lucia, Ciudad Trujillo (Santo Domingo), Kingston (Jamaica), Havana (Cuba), Miami, Bermuda, Ponta Delgada 46 days from 80 gns.

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CHRISTMAS BOOKS OF THE DAY.

a Brazilian monkey who is now in residence there, after being found too mischievous as a private pet. His life story is told in "The Adventures of Chico." By Pauline Morland. Illustrated by Wendy Whittall (Simpkin, Marshall; 2s. 6d.).

My third group comprises animal books of the nursery type. I think the little people will enjoy a long story called "The Adventures of No Ordinary Rabbit." By Alison Uttley. Illustrated by Alec Buckels (Faber; 5s.). Amusing colour pictures, which are accompanied by a comic but extremely brief text, form the principal attraction in "The Story of Horace." Re-told (from child-hood memories) and Illustrated by Alice M. Coats (Faber; 3s. 6d.). Horace, by the way, is a bear. An ursine relative, of the "soft toy" species (obtainable from leading toy-shops under the name of Mary Plain), is the heroine of "Mary Plain on Holiday." By Gwynedd Rae. With Illustrations by Irene Williamson (Cobden-Sanderson; 3s. 6d.). This book is a successor to "Mostly Mary," "All Mary," and "Mary Plain in Town.' Mary, I understand, is a public character on the wireless. Pigs, with an occasional hen and duck, are the leading characters in a little book pictured with mirthful wood-cuts, namely, "Squishy Apples." Told and Illustrated by Cicely Englefield (Murray; 2s.). Dogs, with a few cats thrown in, are the subjects of an amusing skit on school sports entitled "Gymkhana."

Written and Illustrated by Gwendolen McBryde (Country Life; 2s. 6d.). A particularly attractive cat book, from the children's point of view, is "MITTENS": Story and Pictures By Clare Turlay Newberry (Hamish Hamilton; 3s. 6d.). This is a tale of a boy's pet kitten which was lost. The two-colour illustrations are in a bold and original style.

One of the most fascinating bird books I have come across is "Knight in Africa": Adventures with a Camera in the Veldt. By C. W. R. Knight. With 60 Photographs (Country Life; 10s. 6d.). I have called this work a bird-book, and so it is, in so far as the author's main objective was the great Martial Hawk-Eagle of South Africa (Polemetus bellicosus), "largest and most dramatic of all the African eagles." The book, however, includes also the author's account of filming lions, giraffe, buck and other game, besides penguins and sacred ibis on an obscure bird-island. Captain Knight has, of course, a world-wide reputation as a natureof course, a world-wide reputation as a nature-photographer and lecturer, and, as he tells us here, he is a devoted admirer of birds of prey. The particular object of his quest is a formidable creature. "The bird," he writes, "is appropriately named. What could be better than bellicosus to describe a bird which feeds on such victims as buck more leave. bird which feeds on such victims as buck, meerkats, and baboons?" The story of Captain Knight's long search for a Martial Hawk-Eagle's nest, and his eventual capture and training of an eaglet, is an epic chapter in the annals of field ornithology. James (as he named the bird) became a kind of

demonstrator-assistant at the author's lectures, and caused an immense sensation in the United States.

Birds form the subject of two excellent an-Birds form the subject of two excellent anthologies. One, confined to poetry and pictured most alluringly, is "The Bird-Lovers' Book of Verse." Collected by Christina Chapin. With Lino-cuts by Raphael Nelson, F.R.S.A. and Foreword by Arthur Waugh (Witherby; 6s.). The other is "A Book of Birds." By Mary Priestley. With 82 Wood Engravings by C. F. Tunnicliffe (Gollancz; 25, 6d.). Rirds predominate in "A Book of R 7s. 6d.). Birds predominate in "A Book of Uncommon Prayer." Verses by George Scott-Moncrieff. Wood-cuts by Robert Gibbings (Methuen; 3s. 6d.). In the absence of the robin, there is nothing "Christmassy" to be appropriately quoted from these animal supplications.

C. E. B.

PITHECANTHROPUS RECEIVED INTO THE HUMAN FAMILY.

(Continued from page 1040.)

PITHECANTHROPUS RECEIVED INTO THE HUMAN FAMILY.

(Continued from page 1040.)

greatest mandible yet unearthed of fossil man—whilst the teeth resemble more those of Peking man.

Compared with Dubois' skull-cap from Trinil, the new skull, also of a full-grown individual, is smaller and not as robust, which might be explained as sexual differences, for I am of opinion that the Trinil skull is that of a male, and the present one that of a female. This conclusion will, no doubt, come as a surprise, because the Trinil skull has always been regarded by scientists as a female. According to the latter assumption, as its brain-capacity is about 900-950 c.c., we would expect the larger male to be of more than 1000 c.c., in which case Pithecanthropus would represent about the same stage of evolution as the Peking man. This is the current opinion. Now, our female skull has a brain-capacity of approximately 750 c.c., the smallest known in fossil man, which is only half as much as that of the average European man and not more than 150 c.c. above the upper limit recorded in a full-grown male gorilla 1. The difference in capacity of a male and of a female of the modern European is also 150 c.c. We now see that there is not much difference in brain-capacity between the earliest fossil men and the largest living anthropoid ape!

Another discovery of great importance was made nearly two years ago by a collector of the Geological Survey, who found a fossil baby-skull near Modjokerto (West of Soerabaja), in Eastern Java. The bone is very thin, and as the teeth are missing we have no method of establishing the exact age of this child. The fontanelles are closed, a process which takes place in a baby of to-day at the end of, the second year, and at this stage of development the modern child's brain-case is much larger, as in the fossil skull. This character, and primitive human being with a small brain. Is it Pithecanthropus? Although it does not possess many affinities with the well-known skull -cap from Trini, it will be observed th in Java, and one of the most ancient human remains in existence.

remains in existence.

We know to-day, then, of our "Java ape-man," a male, a female, and perhaps a child. According to his very small braincase, and a lower dentition with an unreduced third molar, Pithecanthropus must be regarded as the most primitive human being discovered to date, more primitive even than Sinanthropus. His geological age is, according to the mammalian fauna of the Trinil layers, not older then Middle Pleistocene. The Modjokerto find indicates that man, probably Pithecanthropus, already existed in Java in the Lower Pleistocene Period. The more advanced Peking man is of about the same age. Pithecanthropus, then, may be regarded as a type of late Tertiary man who has survived in favourable conditions as a Pliocene relic in the Pleistocene fauna of Java.



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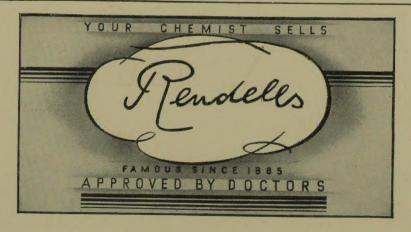
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